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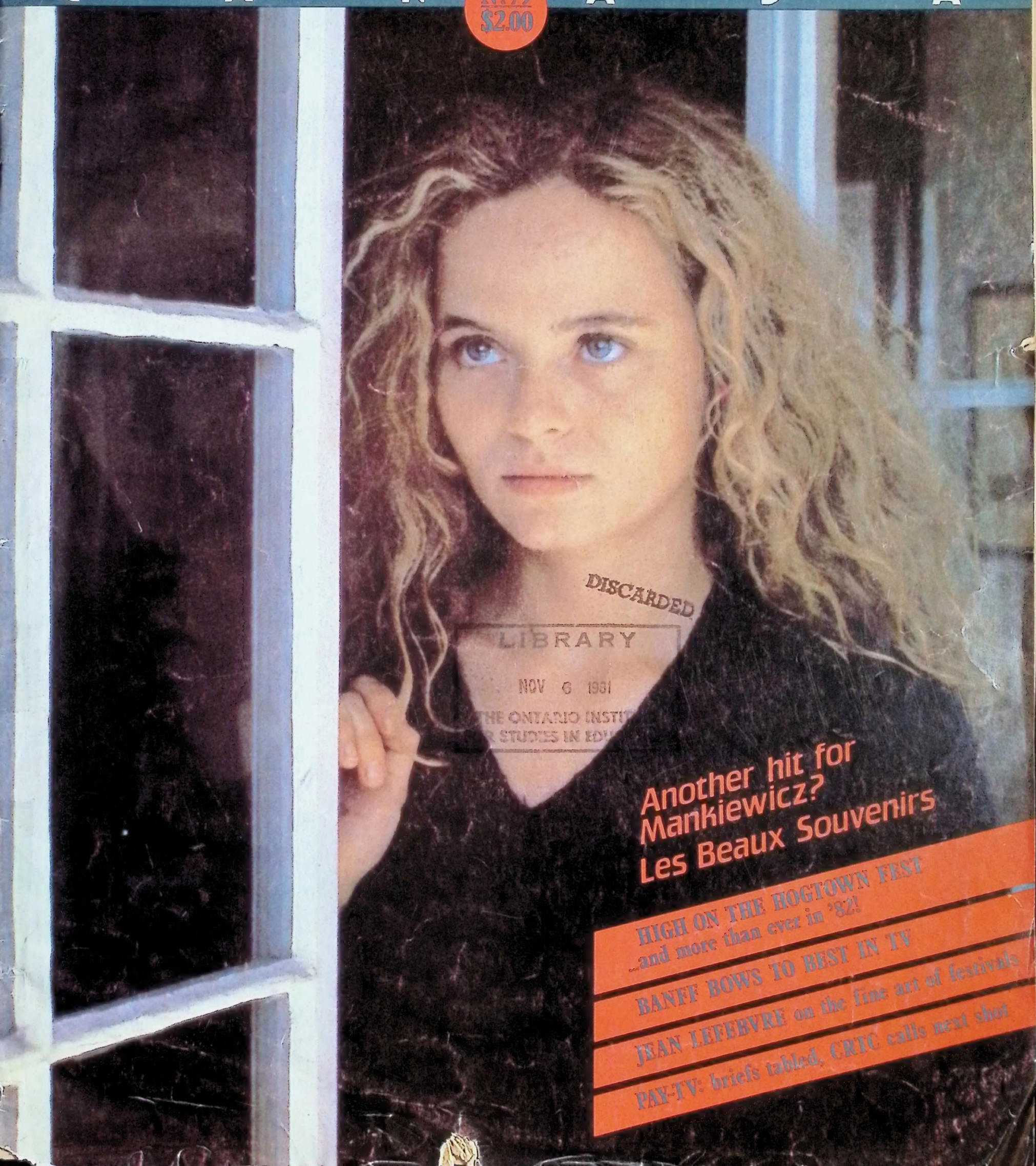

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Another hit for Mankiewicz?
Les Beaux Souvenirs

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CINE MAG

TRADE NEWS

CRTC pay-TV hearings at end

OTTAWA – CRTC public hearings on applications for the first pay-TV licenses in Canada got underway in Hull, Quebec on September 24, 1981. Although few people doubt the seriousness of the enterprise, there was an almost audible gasp when CRTC Chairman John Meisel, in his opening comments, compared the events with Neil Armstrong's first walk on the moon ! Chairman Meisel was perhaps closer to reality when he argued that this was Canada's last chance to come up with a system which could develop and sustain both a vigorous culture and a vigorous cultural production industry.

The first four days of hearings were devoted to general representations. Groups, including private broadcasters and cultural agencies, cable companies, actors' unions, regional arts councils, MPs and independent production entities, all had a chance to tell the CRTC how they felt pay-TV should be designed and run in Canada. With the exception of the parliamentarians and the cultural agencies, nearly everyone who spoke has a stake in pay-TV.

In its proposal call, the CRTC laid out some clear directives of what it would view favourably in any license application. Specifically, it was looking for solid facts and figures and how much money applicants hope to make and how much they plan to spend on Canadian production and Canadian content in their programming.

Those making general representations fell into roughly two groups on these key issues. On the one hand were the entrepreneurial interests : the cablecasters who will carry pay-TV and who are anxious to expand their businesses, and organizations like the Canadian Association of Motion Picture Producers and the Canadian Association of Broadcasters. These groups are essentially commercial in nature, and their prime concern is protecting 'the bottom line.' They argued against too stringent Canadian content regulations, and while they gave lip-service to supporting Canadian production and content, most want the companies that are licensed for pay-TV to be given room to manoeuver.

On the other hand the Commissioners heard from the whole range of independent production groups. These included the independent filmmakers, the Council of Canadian Filmmakers, the Directors Guild, ACTRA and many others. All of these want to ensure that a large slice of pay-TV revenues are directed into the Canadian production industry and they don't want this left to the discretion of the licensees. They were backed in their views by most of the federal cultural agencies which appeared, including the Canada Council, the National Film Board and the Canadian Film Development Corporation. What these groups don't want is a repeat of what happened when the CTV network was introduced some twenty years ago, and more recently when the Global network was started. Glowing promises were made about Canadian production at the time of the license applications but these rapidly went out of the window in the first year of

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Federation adopts new policy to promote low budget films

TORONTO – The Federation of Canadian Guilds and Unions for Film and Television, an umbrella group of production unions, guilds, and associations, has decided to offer reduced fees in an effort to stimulate the production of low budget Canadian feature films.

In announcing the plan at the Toronto Festival of Festivals trade forum, the Federation said it will offer a 30% reduction of fees for films budgeted between $750,000 and $1.5 million, provided the films are 100% Canadian from producer to all talent and crew, plus script, production company, and all contracted services.

The producers must also employ Federation members, which include the Association of Canadian Television and Radio Artists (ACTRA), the Directors Guild of Canada (DGC), the Association of Canadian Film Craftspeople (ACFC), the Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA), the Canadian Film Editors Guild (CFEG), and the Association des professionels du cinéma du Québec (APCQ). To be eligible, a producer must submit a budget at least eight weeks prior to the first day of principal photography for examination and approval by the Federation.

The ACFC, along with the Federation reductions, will offer its own Canadian Film Incentive Plan, also aimed at low budget features. The plan will provide reduced scale rates for films budgeted between $750,000 and $1.5 million, less overtime requirements, and fewer penalties. The plan is the first of its kind available in Canada.

DISCARDED

New film securities policy

MONTREAL – The Provincial Securities Administrators have adopted a revised National Policy concerning the public financing of Canadian films. The policy, number 23, was adopted on October 8, and has met with positive response from the film community. The language of the policy, and the various modifications made, denote a greater understanding on the part of the administrators for the fine points of film production.

Gone is the confusion caused in the first policy by the use of the words "promoter/producer." The key person is now simply identified as the promoter ; he is the person or the company which a) "takes the initiative in development, financing and production of a film, and b) is able to establish the level of fees and other forms of remuneration payable to him or it..."

"In using the word 'promotor,' we cast the net wider," commented one source at the Ontario Securities Commission, "all the while making life easier for the line-producer, who is never really the fellow we are interested in."

Gone, too, are the strict limits (5% and 10% of the total budget) which had been put on the producers' fees, and the regulation that all fees paid to a producer in any capacity must be included therein. "Promoters' fees shall not exceed... an amount equal to the sum of the following percentages of direct costs... : 10% of first $500,000 ; 6% of the next $500,000 ; 5% of the next $500,000 ; 3% of the next $1,000,000 and 2% of the amount in excess of $2,500,000." These limits are applied by the securities commission to reduce the temptation to bump up budgets, and to give the producers of low budget films an adequate remuneration.

In addition to the above fees, promoters may now provide facilities and production services at fair market value. If a promoter defers his basic fee until after the investors recoup, "the promoter's fee may be increased by 100%."

It is now thought that the new policy will sufficiently limit the "self-dealing" of which the commissions disapprove, while giving promoters the flexibility they need.

Completion guarantees may also now be provided on a non-arm's length basis, and rebates may return to the promoter.

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Ontario Censors change mind, ruling

TORONTO — The Ontario Censor Board has reversed its earlier decision and allowed *Pixote*, Brazilian director Hector Babenco's controversial study of abandoned street children, to be shown uncut — but only at one Toronto movie house, not throughout the province, sources at the Board confirmed to Cinema Canada.

Pixote began its theatrical release October 9 at the International Cinema. It had one previous screening in Ontario, at the Toronto Festival of Festivals in September.

Initially, the Censor Board wanted to make seven cuts from scenes which graphically depict sexual experimentation by children and sexual exploitation of children by adults, two areas which the Board considers sensitive. Previously, the Board had banned Louis Malle's *Pretty Baby* and cut Volker Schlondorff's *The Tin Drum* for scenes not nearly as graphic as those depicted in *Pixote*.

An appeal by *Pixote*'s Ontario distributor, Pan Canadian, asking the Board to pass the film uncut on the basis of its seriousness and its critical acclaim, led to the compromise decision. The film is restricted to audiences 18 years of age and older.

Also passed by the Board for screening in Toronto was *Caligula*, the Penthouse Films and Bob Guiccione paean to sex and violence, which opened in Toronto October 9. However, this is not the hardcore version which played uncut in Vancouver and with a one-minute cut in Montreal, but a softcore version which Guiccione intends to release in markets that pose censorship difficulties.

The *Caligula* playing in Toronto is similar to the British version, which had ten minutes of hardcore material edited from the original. The Censor Board has made one one-minute cut as well, a scene of the tying of a man's penis prior to castration.

Distributed by Citadel Films, *Caligula* is playing at two Toronto theatres to restricted audiences at the admission price of $7.00, believed to be the highest ticket-price ever in Toronto movie-house history.

Meanwhile, distribution of Bonnie Sherr Klein's documentary examination of the pornography industry, *Not A Love Story: A Film About Pornography*, produced by the National Film Board, has been delayed until the Censor Board and the NFB can work out an agreement on public screenings. Because it contains several depictions of hardcore pornography, the Censor Board will permit only private screenings of the film. *Not A Love Story* had one public screning at the Toronto Festival of Festivals, but a scheduled screening at Toronto's St. Lawrence Centre October 6 had to be cancelled.

Pierre Lamy honored

MONTREAL – Pierre Lamy has been awarded the Prix Albert Tessier for his contribution to filmmaking in Quebec.

Lamy, a partner with Michael Spencer in Lamy Spencer and Company, is one of Quebec's most prolific producers. His most recent film, Francis Mankiewicz's *Les Beaux Souvenirs*, opened in Montreal in early October.

He is currently supporting the Premiere application for a pay-TV license, and would become director of French production there, should Premiere be awarded the license.

Hard times for Humungus?

TORONTO – Despite the low budget rate agreement, signed between the Directors Guild of Canada and the production of *Humungus* before the shoot began, the DGC voted on October 19 to consider the feature a high budget picture. No further comment was forthcoming from the DGC, and another meeting is expected to decide on what action, if any, is appropriate in the circumstances.

The DGC had agreed to low budget rates when the production presented it with a budget of $1.2 million for the film. According to the agreement, retroactive penalties could be applied by the DGC if the film went over budget.

When the production filed its preliminary prospectus, it became clear that "direct costs" of the film (as defined by the new national film policy, issued by the securities commissions) were $1.2, but that the entire budget of the film ran to $2 million. Other costs included the expense of the issue ($77,500), cost of financing ($286,800) and agent's commission ($180,000), among other items.

In a letter to the DGC, the producers Anthony Kramreither and Mickey Stevenson argued that low budget status should be granted the production on the basis of the on-screen costs, according to DGC president Lew Lehman.

Kramreither further confirmed to Cinema Canada that the producers were ready to make sacrifices in order to see the picture completed. As outlined in the prospectus, the producers' fees of $170,000 can be deferred, as can production costs of $75,000 and financing fees of $150,000 (the latter, both due to Manesco Films Ltd., the firm which has produced Kramreither's previous films) should the issue not sell out.

Commenting before the Oct. 19 DGC meeting, Lehman said, "Either they have a point or they don't. If they don't, they pay the higher rates. If they won't that's another story." Although the DGC has decided the production doesn't have a point, it has yet to comment on whether it will require payment of higher rates.

Earlier, the Association of Canadian Film Craftspeople (ACFC) had turned down the shoot after a series of unsuccessful negotiations with the

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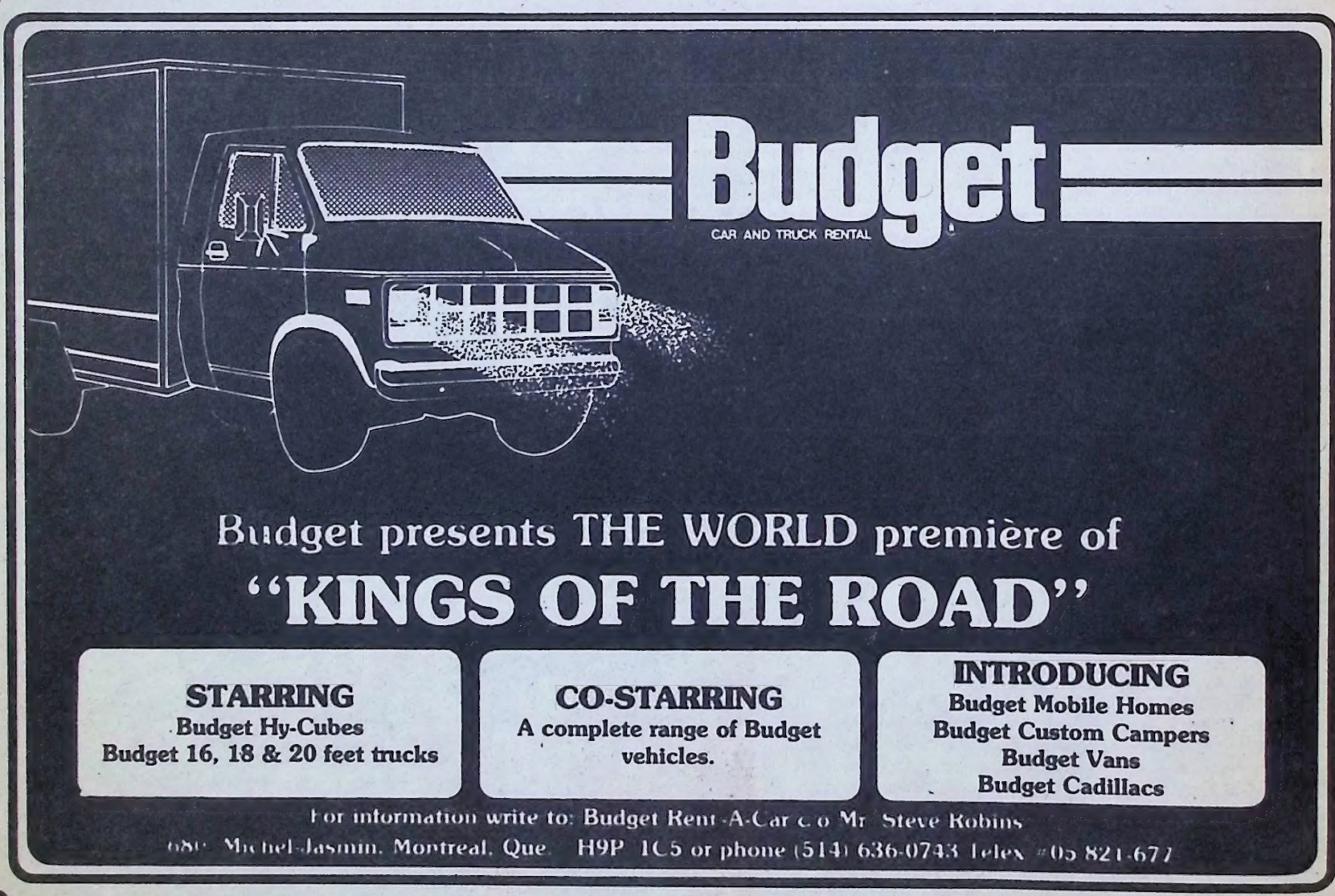

Loans needed against foreign pre-sales, still difficult

TORONTO — The problems of interim financing, always a contentious issue with Canadian independent producers, is a much more serious threat to the industry than most people realize, according to producer Bill Macadam.

Macadam, president of Norfolk Communications, one of Canada's largest independent television production houses, claims that no bank in Canada will lend money to Canadian producers against foreign pre-sale contracts. Because of this, Macadam believes the Canadian production industry will be unable to fulfill the Canadian content requirements of pay-television.

"The industry needs very strong new initiatives," said Macadam, "Otherwise, there will be no new material on pay-TV. The interim financing pool has dried up to a puddle. There is no mechanism in place in this country to support the pay-TV industry."

Macadam thinks the CFDC should step in and guarantee foreign pre-sale deals with the banks, providing producers with letters of credit at the cost of .5%.

"There must be a realization within the industry that the investor must be protected," said Macadam. "If the industry will protect the investor, in the long run the investor will keep in there."

Macadam also emphasized the difference between investing in feature films, with the high costs of prints and advertising taken off the top, and television, whose advertising costs are minimal because they are picked up by the networks. "One has to keep on investing in many feature films in order to make a profit, but in TV it's possible to make money back the first time out, although the upside is not as large," he said.

In response to inquiries made by *Cinema Canada*, spokespersons for the Toronto Dominion Bank, the Canadian Bank of Commerce, and the Bank of Nova Scotia disagreed with Macadam's assertion that no bank in Canada was willing to lend money on the basis of a foreign pre-sale contract, although all expressed their bank's basic reluctance to do so.

"Yes, we would lend money," said Everett McCrimmon of the Canadian Imperial Bank of Commerce.

"Our guidelines are relatively stringent, but we are prepared to consider lending money based on a foreign pre-sale agreement. If the buyer was familiar to us, had dealt with us before, then we would give a letter of commitment. If they were not familiar, a letter of credit would be required from their banker."

George Brand, also of the Commerce, said the bank was "still doing loans for foreign pre-sale deals, but we have to see the deals first." Brand empharised that the bank required a strong letter of committment from the buyer insuring that real money is available to the producer. "Many foreign pre-sale deals have so many holes in them you could drive a truck through," he commented.

Rose Anne Barry of the Toronto Dominion said her bank was reluctant to do interim financing on a project basis because of what happened last year in feature film financing, with many film units going unsold. Barry said the banks were more interested in financing a series of productions than a single project, and were looking to finance companies with long term production committments and a good equity base.

Barry pointed out the problem of foreign pre-sale deals eliminating a project's 100% CCA tax write-off. To the tax department, if a pre-sale is extremely binding, then the money is not at risk and therefore not deductible in the write-off scheme. But from the bank's point of view, if the pre-sale deal is not strong, then interim financing investment is a risk most banks would prefer not to take.

"The problem in the Canadian feature film industry in the past year has been with the investors just looking at the write-off, not at the investment," said Barry. She noted an exception, *Prom Night*, which still made money without a full CCA write-off, pointing out that the film's investors were better off without full tax shelter coverage in the long run.

Loren Chudy, Director of Public and Corporate Affairs at the Bank of Nova Scotia, said his bank had no specific policy militating against loaning money based on foreign pre-sale deals, but that the decision would not be made solely on the existence of a pre-sale deal. A number of factors enter into the proposal, including who the production company is, who is financing the film, who developed the project, what is the producer's track record, and what is the initial equity financing.

"It is hard to determine the merits of any deal on the basis of one factor," said Chudy. He admitted that a foreign pre-sale deal was a positive factor in financial negotiations, but not the only relevant one.

Chudy also said that he was unaware of any deal made in the recent past based on a foreign pre-sale deal.

Barry and Chudy both stated that they were not aware of their banks having a special policy differentiating between investment in feature films and television. However, George Brand admitted that "TV is the best deal in town. The numbers aren't as big (as feature film) and we can get Canadian deals."

Bruce Malloch ●

Hestons team up for Canadian Motherlode

VANCOUVER — Charleton Heston is directing and playing the leading role in *Mother Lode*, a $6 million feature film which began its seven-week shooting schedule September 28 in Vancouver.

Fraser Heston, Charleton's son, has scripted the film and will produce, along with executive producer Peter Snell. *Mother Lode* marks the second filmmaking venture of the father-and-son Heston team: in 1980, Charlton Heston starred in *The Mountain Men*, written by son Fraser.

Co-starring with Heston in *Mother Lode* is Canadian Nick Mancuso, who starred in Ralph Thomas's *Ticket to Heaven*, which opened the Toronto Festival of Festivals. Other cast members include Kim Basinger, who starred in the popular television film and subsequent series *From Here to Eternity* and in *Katie : Portrait of a Centerfold*, and veteran John Marley, who most recently appeared in *Tribute*.

Mother Lode is a certified Canadian feature film. Fraser Heston's landed Canadian immigrant status qualifies him for screen-writing points under the Canadian Film Certification Office (CFCO) system, which requires that six out of 10 points represent Canadian talent among the positions of director and screenwriter (worth two points each), first and second highest paid performer, production designer or art director, director of photograph, music composer, and film editor (one point each). Heston's screenwriting credit, Mancuso's position as second-highest paid performer, along with Canadians Doug Higgins as production manager, Richard Leiterman as cinematographer, and Eric Boyd-Perkins, a landed immigrant from Britain, as film editor, fulfill the Capital Cost Allowance certification requirements.

Ontario new software office for film, vtr

TORONTO — Larry Grossman, Ontario's minister of Industry and Tourism, has announced the creation of an Office of Film Video and Software Development in his ministry's industrial division. In his opening speech to the Trade Forum of the Festival of Festivals, Grossman said the Office would have a mandate to establish an industrial focus in the above areas, and mentioned the importance of the emerging pay television networks.

Grossman said the office would create a new information technologies capability within the industry division and seek to provide support for the promotion and marketing of Ontario as a film production location. He added that the office will also extend to existing marketing and promoting services in the video and software industries.

The Office of Film, Video, and Software Development will participate in the design of the software programming for Ontario's new $11 million Videotex support program, which recently purchased 2,000 Telidon terminals. Grossman estimated that by the end of the decade, Videotex services in North America will be worth over $75 billion, much of which will be in software programming.

"There is still a great deal of uncertainty about the idea of culture as business, although I suspect that in the future, this concept could become more commonplace as more and more of us will depend upon the information and entertainment industries for our livelihood," said Grossman. He claimed that the nation's single most important economic activity now revolved around the production, dissemination, and use of information.

Many of the filmmakers of the seventies, said Grossman, would be the 'software' developers of the eighties. He added that the TV and video industries were so totally related with the new high technologies that "their future cannot be assessed in insolation with these developments."

Grossman did not announce who would head the new office, but said Ontario Film Officer Brian Villeneuve would be working in conjunction with it.

CINEMA CANADA

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No. 79 – November 1981

Cover: *The picture of innocence? Hardly. Marie (Monique Spaziani) stars in Francis Mankiewicz's controversial film* Les beaux souvenirs. *(See page 34.)* **Photo:** *Takashi Seida.*

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New priorities at CFDC to help

TORONTO — According to new Canadian Film Development Corporation chairman David Silcox, there will be a change in the CFDC's national priorities in order to give the Canadian film inustry the boost it needs.

In a speech on the changing role of the CFDC delivered to a group of film professionals at the Trade Forum of the Festival of Festivals, Silcox saw the CFDC's function as facilitating the inevitable growth of the Canadian film production industry. He emphasized the strong interim financing support available to the private sector for films budgeted under $4 million.

Silcox noted that the CFDC, in its intervention to the CRTC on the pay-TV licensing applications, strongly recommended that the new pay industry support the private sector and Canadian independent production, but refused to comment specifically on the then-unpublished document. Silcox also stated the need to restore investor confidence and saw his organization's role as encouraging and facilitating the number of financing mechanisms available to Canadian producers.

Another CFDC priority is to encourage more government spending at the provincial and federal levels. Silcox hoped the CFDC could persuade the provincial governments to change their policies and attitudes toward the feature film industry. Noting provincial jurisdiction over distribution and exhibition, he commented: "They have not used that responsibility as strongly as they might have to the benefit of the Canadian production industry."

On the capital cost allowance, Silcox said that it "probably should have been 120%."

Silcox's speech formed part of a panel presentation which included CFDC executive director André Lamy and staff members Jocelyn Pelchat-Johnson, Judith McCann, and Ian McDougall. In the question-and-answer period that followed, the CFDC came under strong criticism from former Director's Guild president Robert Barclay on its policy of not investing in features with budgets exceeding $4 million.

Ian McDougall defended the CFDC's policy as one of "self-preservation", noting that the rate of return on investment dropped substantially with films budgeted above $3 million and that most films budgeted above $5 million in 1980 sold only 50-60% of their units. McDougall stated that the CFDC would invest in a film budgeted above $4 million only if the producer could demonstrate that the project merited its high cost, citing as an example David Cronenberg's *Videodrome.*

Ticket to Heaven director Ralph Thomas asked the panel what the CFDC's plans were to develop Canadian script-writing. Likening a script to "a blueprint of a movie," Thomas commented that "if the Canadian films being made this year were buildings, they'd all be on the ground in two or three days."

André Lamy answered that the CFDC spent $1.3 million developing 50 scripts in the past year, which he claimed was a figure out of proportion with the entire budget.

Not satisfied, Thomas proposed a year of retrenchment within the industry, urging the CFDC to double or triple the amount spent in 1979 and 1980 on script development.

"If we have pay TV, we will be making terrible films on that system, because we do not have the basic component, the script," said Thomas.

In reply, Lamy said that if the CFDC were given more money in 1982, its two top priorities would be distribution and script development.

On the subject of financial assistance for short films, Ian McDougall reiterated that no money was available since this area was outside of the CFDC's mandate and pertained exclusively to the Canada Council. On the posibility of placing a quota on the distribution and exhibition of short films, Judith McCann commented that this would be "a negative way of going about it," and pointed out that this was an area of provincial jurisdiction.

Marit Jensen, a Winnipeg independent filmmaker, asked the panel to address the problem of young filmmakers trying to make their first feature, who don't have the experience to present a $1-2 million proposal to the CFDC but can only get a maximum of $40,000 government assistance from the Canada Council.

Lamy sympathized with the problem but could only suggest such groups apply for provincial government and regionally available assistance.

Bijou Awards bow for shorts and TV prods

TORONTO — The CBC drama *War Brides* earned seven nominations, including Best Television Drama, while independent filmmaker Robert Fresco topped the list of individual nominations with five, as the nominations were announced for the first annual Canadian Short Film and Television Awards.

Ronald Cohen, chairman of the Academy of Canadian Cinema, and Pat Ferns, president of the Canadian Film and Television Association, announced the nominees for the awards, which will be known as the Bijous. The awards succeed both the Canadian Film and Television Awards and the short film category of the Canadian Film Awards, giving the Canadian film and television industries a second high-profile awards presentation to complement the Genie Awards, which annually recognize achievement in feature film. Cohen and Ferns also unveiled the Bijou Award statuette, a 14-inch solid brass spiral sculpture designed by Canadian artist Louis Stokes.

The nominations were dominated by CBC and NFB selections. In the Best Documentary categories, only Fresco's *Steady As She Goes,* about an old man building ships inside of bottles, was not an NFB-produced film. The Best Television Drama Over 30 Minutes category was a clean sweep for CBC productions, with *War Brides*, *Running Man*, and *You've Come a Long Way, Katie* earning nominations.

Other top nominations were *Final Edition*, with six individual nominations, and *Running Man* with three, including an Outstanding Direction in a dramatic production selection for Donald Brittain. Top independent film to gather nominations was *The Olden Days Coat*, an adaptation of a Margaret Laurence short story by Atlantis Films, with four.

A multiple jury system was used to select the 200 nominees in 27 award categories. Eligible productions were preselected by English and French language filmmakers and forwarded to a total of 19 juries based in Vancouver, Edmonton, Toronto, Ottawa, and Montreal. The juries selected three nominees in each production category, as well as pre-selecting nominees for the craft achievement categories, whose final three nominees were chosen by special craft juries. Also, the highest-ranked independent production (non-CBC or NFB) was forwarded to the Best Independent Production jury, which selected the final four nominees.

The awards will take place October 28 at the Harbour Castle Convention Centre in Toronto, sponsored by the Academy of Canadian Cinema, the Canadian Film and Television Association, and Imperial Oil Limited.

IN TRANSIT

Martin Bockner, former president of Saguenay Films, has been named executive director of the Association of Canadian Movie Production Companies. He brings to the new association the experience of over 30 years in the film industry in Canada, and is its first director.

Astral Films has announced the appointment of *Perry Persaud*, formerly of Saguenay Films, as 35mm theatrical booker. Persaud replaces *Pat Salisbury* who has gone on to Paramount Films.

William T. Armstrong, past vice-president of finance and comptroller of Norfolk Communications Ltd., has become the general manager of the New Massey Hall. Mark Moore, the hall's first development and finance officer, made the announcement.

In Montreal, *Lucienne Appel* is no longer with David Novek and Associates. She had been, along with Linda Shapiro, a vice-president of the company.

In California, 20th Century Fox has announced the appointment of *Irving N. Ivers* as executive vice-president in charge of world-wide advertising, publicity and promotion. At Manson International, *Peter Elson* becomes vice-president of Acquisitions and Marketing, after having served there as Director of New Projects and Sales Manager.

In Toronto, film lawyer *Chalmers Adams* and his wife *Gail* announce the birth of their third son, *Talmage*, Sept. 18.

OBITUARY: Chief *Dan George* Canadian actor best known for his role as Old Lodge Skins in the 1970 film *Little Big Man*, in North Vancouver at age 82. Born on the Burrard reserve in North Vancouver, where he served as chief for 12 years, George was a dedicated spokesman for Indian rights and environmental causes.

Tom Johnston, on the staff of the National Film Board from 1953 to 1980, has died in Ottawa at the age of 66. He had served as the board's representative in New York and San Francisco, and acted as the NFB liaison with External Affairs. Of late, Johnston had been a Film Consultant to the Ottawa Branch of the NFB.

Securities policy

(cont. from p. 3)

The commissions have removed all mention of gross points participation, and have added a new section on financial reporting.

Copies of the new policy are available through the offices of the provincial securities commissions.

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Dorian Gray in Toronto as American TV movie shoots

TORONTO — Shooting has been underway since September 30 on *The Sins of Dorian Gray*, a $3.5 million American production which has been pre-sold to ABC as one of the network's series of Sunday Night World Premiere movies.

Produced by Jules Bass, with executive producer Arthur Rankin, Jr., *The Sins of Dorian Gray* will shoot in Toronto for four of its seven-week shooting schedule. Prior to Toronto, the production spent two weeks filming in New York City, and the Toronto shoot will be followed by a week in the Dominican Republic.

The screenplay by Ken August and Peter Lawrence is an updated version of Oscar Wilde's classic novel, *The Picture of Dorian Gray*, with an interesting twist: the film portrays Dorian as a female, not a male, character. Belinda Bauer plays the leading role of Dorian, whose innocent wish for eternal youth leads to the aging not of herself, but of her portrait.

British director Tony Maylam, whose previous work includes *Riddle of the Sand* and *The Burning*, is directing an IATSE-Toronto crew which includes director of photography Zale Magder, production manager Joyce Kozy King, art director Karen Bromley, and soundman Rod Haykin. New York special effects and make-up artist Bob Leyland, who has previously worked with Brian De Palma on *Dressed To Kill*, Sidney Lumet on *The Wiz*, and most recently on *The World According To Garp*, is working with Canadian Barb Palmer.

Cockburn makes movie debut

TORONTO — Extra Modern Productions will start shooting their latest project, a feature length documentary-concert film on Canadian rock musician Bruce Cockburn to be titled *Rumours of Glory*, at a Cockburn concert October 23 in Denver, Colorado.

The project, budgeted at $420,000, raised through private donations, will be produced by Bill House and Peter Walsh in conjunction with Cockburn's manager, Bernie Finkelstein. Martin Lavut, whose previous films include *War Brides*, *The Winnings of Frankie Walls*, and *Certain Practices* for television, will direct. Cinematographer Vic Sarin, who worked with Lavut on *War Brides* and more recently with Don Shebib on his latest feature *Heartaches*, will be director of photography.

The film's crew will follow Cockburn's tour through the western United States and Canada, including a show at Los Angeles's famous Roxy Theatre, return to the east coast for three shows in Boston, Philadelphia, and New York, then conclude with two concerts staged specifically for the cameras in Toronto. The crew will shoot with five cameras and record the sound on a 24-track system.

Grierson conference

MONTREAL — The Grierson Project at McGill University, Montreal, has announced that it is holding a conference on the documentary in Canada and the work of John Grierson, including the early years of the National Film Board, on October 29, 30, and 31 in the Macdonald-Harrington Building on campus. Seminars and panel discussions will include Canadian filmmakers and visitors including Basil Wright, Stuart Legg and Margaret Ann Elton from England, as well as Forsyth Hardy, Grierson's official biographer, and Professor Ian Lockerbie from Scotland's Grierson Archive at the University of Sterling. Stanley Hawes, retired head of the Australian equivalent of NFB, is also expected.

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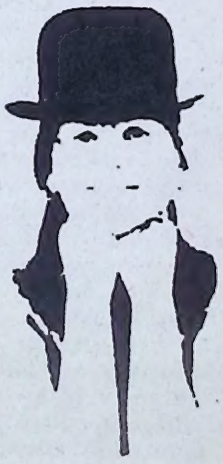

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Canada Council hopes to bring back shorts to theatres

TORONTO — In announcing its intention to fund the Canadian Independent Short Film Showcase, the Canada Council hopes to get innovative, quality shorts back into Canadian theatres.

Open to independent Canadian filmmakers, and to be administered by the Academy of Canadian Cinema in close association with the Council's film section, the Showcase is a pilot project for the 1981-82 which, if successful, will be established on a permanent basis.

A jury of filmmakers, distributors, and exhibitors will select an estimated six or seven films from competition. The Council will award each winner a $2,500 honorarium, and will also pay costs of blow-up to 35mm and sub-titling where necessary. Each film will be held in the showcase on a non-exclusive distribution basis for up to three years. All films will be offered to exhibitors across Canada free of charge, with distribution commencing upon receipt of a signed licensing agreement.

To be eligible, a film must have been produced and directed by a Canadian independent filmmaker during the past three years, be 10 minutes or less in length, have a non-restrictive rating and complete copyright clearance, and have had no previous 35mm commercial release. The tentative deadline for entry is December 31, 1981, with jury screenings to take place in January 1982. The awards announcement will coincide with the Genie Awards in March, with the winning films scheduled to be available for commercial exhibition by late spring or early summer of next year.

According to Francoyse Picard, the Canada Council's film officer, the major Canadian theatre chains and independent distributors agree in principle with the program. Picard stated the cost of initiating and administering the program to be $10,000.

New cinema fest bows in Montreal

MONTREAL - The Festival International du Nouveau Cinéma opens in Montreal Oct. 22-Nov. 1, and is presenting an ambitious and interesting selection of new films and unusual films.

The festival, once known as the 16mm Festival, has an equally impressive list of foreign guests. Marguerite Duras heads a list which includes Werner Schroeter, Daniel Schmid, Marcel Hanoun, Tim Burns, Bulle Ogier, Frans Zwartjes and Boris Lehman.

There will be a section of punk and new wave films, and a selection of films from Quebec. For the first time, there will be a section called Video Presence, organized by various co-ops and organizations.

Because of the stiff competition for festival funding, and the controversy which has surrounded this festival in particular, observers are watching this year's presentation carefully. For the moment, the festival's organizers, Claude Chamberlan and Dimitri Eipides have announced a budget of $60,000 with grants coming from the federal and provincial, and municipal governments.

For the moment, the festival gets high marks for the number of films which will have their North American premiere, and for the quality of its guests. What with simultaneous evening screenings in three places and a seven day schedule, the Festival International would seem a model of economy.

Ron Levine

Photographer for the
Academy of Canadian Cinema
at the 1981 Genie Awards

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Pay-TV

The CRTC's pay TV hearings were carried by cable operators live to their subscribers, and generated an unprecedented amount of coverage in the press and on air. Over the next months, Cinema Canada will reprint parts of the verbal presentations made, especially as they pertain to the Canadian production industry. In this issue, Joan Schafer of First Choice and Jack McAndrew from performance comment, each outlining their commitment to Canadian production.

The tables on this page were prepared at the National Film Board of Canada in an effort to tabulate the differences between the various proposals. Because no standard measure was used in the original applications (some amounts were calculated in constant dollars, others in inflationary dollars), figures have been adjusted to render them uniform. They are offered as a 'best efforts' calculation, carrying no official sanction.

Table 1

FORECASTS PROVIDED BY THE MAJOR NATIONAL PAY TELEVISION APPLICANTS AS GAZETTED BY CRTC

	L.A.M.B.[1]	TELECANADA	FIRST CHOICE	SHOWPLACE[2]	PERFORMANCE[3]	ASTRATEL	CTVA	CANADIAN PREMIERE
ASSUMPTIONS AS STATED IN APPLICATIONS RE:								
Nature penetration of CATV households, Year 5	7.5%	100%	41%	34%	25%	30%	24.2%	33%
Actual subscribers to Pay service, Year 5 (in 000s)	330	5,650	1,850	1,250	1,500	1,500	1,460	2,000
Wholesale price to Exhibitor	$8.00	$2.50	$7.50 to $9.00	$7.00	$9.00 to $13.25	$10.00	$8.00	$6.50
Retail price to home Subscriber	$12.95	$2.75[8]	$12.00	$11.00 to $13.00	$13.00 to $18.00[8]	$12.00 to $15.00	$13.00[8]	$13.00
TOTAL FIVE-YEAR REVENUE & EXPENSE PROJECTIONS: (in 000,000s)								
Total retail revenue[5]	$ 198	$ 910[7]	$ 1,224	$ 528	$ 635[4]	$ 906	$ 845	$ 964
Total wholesale revenue	$ 122	$ 832[7]	$ 768	$ 308	$ 452[4]	$ 647	$ 520	$ 482
Total program expense	$ 46	$ 679	$ 594	$ 230	$ 351	$ 536	$ 351	$ 392
Total Canadian program expense[6]	$ 25	$ 593	$ 403	$ 131	$ 152	$ 290	$ 183	$ 210
Average annual Canadian program expense	$ 5	$ 119	$ 81	$ 26	$ 30	$ 59	$ 37	$ 42
Profit projection (cumulative total)	$ 7	Non-Profit	$ 20.2	$ 6.8	$ 17	$ 7.4	$ 40	$ 24.8

Table 2

ASSUMED RESULTS BASED ON 25% PENETRATION LEVEL OF CABLE HOUSEHOLDS PROJECTED FROM FILINGS TO THE CRTC FOR PURPOSES OF COMPARISON

	L.A.M.B.	TELECANADA	FIRST CHOICE	SHOWPLACE	PERFORMANCE	ASTRATEL	CTVA	CANADIAN PREMIERE
ASSUMPTIONS AS FORECAST	7½%	100%	25%	25%	25%	25%	24.2%	25%
Number of Pay subscribers (in 000s)	330	4,800[7]	1,130	920	1,500	1,250	1,460	1,500
Wholesale price to the Exhibitor	$ 8.00	$ 2.50	$ 7.50	$ 7.00	$ 9.00 to $13.25	$10.00	$ 8.00	$ 6.50
Retail price to the Subscriber	$12.95	$ 2.75	$12.00	$12.00	$13.00 to $18.00	$14.00	$13.00	$13.00
TOTAL FIVE-YEAR REVENUE & EXPENSE PROJECTIONS AS FORECAST (in 000,000s)								
Retail revenues	$ 198	$ 773	$ 746	$ 388	$ 635	$ 755	$ 845	$ 722
Wholesale revenues	$ 122	$ 707	$ 468	$ 226	$ 452	$ 539	$ 520	$ 361
Program expenses	$ 46	$ 577	$ 362	$ 169	$ 351	$ 446	$ 351	$ 308
Canadian program expenses	$ 25	$ 504	$ 246	$ 96	$ 152	$ 242	$ 183	$ 178
Average annual Canadian program expense[9]	$ 5	$ 101	$ 49	$ 19	$ 30	$ 48	$ 37	$ 35

Table 3

A COMPARISON OF FORECASTS PROVIDED BY THE MAJOR NATIONAL PAY TELEVISION APPLICANTS IN FILINGS TO THE CRTC AS GAZETTED

	L.A.M.B.	TELECANADA	FIRST CHOICE	SHOWPLACE	PERFORMANCE	ASTRATEL	CTVA	CANADIAN PREMIERE
CHANNELS OF SERVICE:	2	2	2	1	2	2	2	2
Hours of English	6	8/12	24/12	8	8.3/24		8.5	8
Hours of French	6	8/12	12	n/a	8.3/24		8.5	8
Hours of Dual Audio	n/a	n/a	n/a	n/a	n/a	10/6.5*	n/a	
LEVELS OF CANADIAN CONTENT ACHIEVED:	AS RECOMMENDED IN THE CRTC's 1978 GUIDELINES THIS SHOULD REACH A MINIMUM OF 50% TOTAL HOURS							
Year 1, total hours	37.5%	60%	50%	30%	34%	31%	25%	33%
Year 1, total titles	45.6%	50%	67%/58%	40%	39%	30%	35%	50%
PROGRAMMING COSTS AS A PERCENTAGE OF REVENUES								
Total programming cost as percentage of Wholesale revenue	38%	82%	77%	75%	78%	83%	67%	81%
Total Canadian production as a percentage of Wholesale revenue	20%	71%	52%	42%	34%	45%	35%	43%
Total Canadian production as a percentage of Retail revenues	AS RECOMMENDED IN THE CRTC's 1978 GUIDELINES THIS SHOULD REACH 35% OF RETAIL REVENUE							
	13%	65%	33%	25%	24%	32%	22%	21%
MODE OF MARKETING:								
Discretionary	X		X	X	X	X	X	X
Universal		X						

* Movie Channel A 10 hours and Cultural Channel B 6.5 hours.

NFB - in the public interest

OTTAWA — James Domville, Government Film Commissioner at the National Film Board, told the Canadian Radio-Television and Telecommunications Commission (CRTC) pay-television hearings that the new pay-TV system must be designed to support Canadian interests.

"The entire subscription television system should be more effectively structured to support high quality Canadian program production," said Domville. "I do not believe the purpose of Canadian pay-TV should be to retool cable system hardware or to export profits to the U.S. entertainment industry."

He also recommended the CRTC restructure the entire cable TV system, including pay-TV, to allow several tiers of programming. The first channel would be reserved for Canadian services, with the costs of new programming coming from the basic cable fees, with a second tier of channels for the U.S. networks at a separate fee, revenues from which would support in part new Canadian programming. Other channels providing mass entertainment, sports, and cultural events not carried on the basic service, would form a third tier. Videotex and other interactive services could be added later as the technology developed.

Domville concluded that "Pay-TV should not be introduced unless it is demonstrably in the public interest and is capable of meeting the objectives of the Broadcasting Act. Its purposes should be the creation of high-quality, popular, Canadian programming in both languages... it should generate the maximum possible revenues for program production."

CFDC - should be universal

OTTAWA — The independent production industry in Canada must be given priority access to any pay-television system licenses in this country, said Canadian Film Development Corporation (CFDC) Chairman David Silcox before the Canadian Radio-Television and Telecommunications Commission (CRTC) hearings on pay-TV licensing applications.

"Pay-TV represents the last chance Canada may have to capture its own place in its own market by providing maximum access for both creators and consumers to Canadian film and video," said Silcox. Commenting that the CFDC's representation "does not constitute an intervention related to any one applicant, but to all," Silcox added that the revenues from pay-TV should lead to a stable, viable production industry benefitting both English and French producers across the country.

Silcox stated that the CFDC Boad recommends that a pay-TV service be made available on a universal basis, mandatory to all Canadian cable subscribers, in order to meet Canada's unique cultural and economic needs. "It is the responsibility of all Canadians — not just those who choose to pay — to ensure the survival of cultural expression through films and video, and to support the industrial activity which this involves."

Silcox said that traditional distribution systems had been closed to independent production in Canada, and that pay-TV represented a last chance for the federal government to help rectify the situation.

FOOTNOTES

1. Figures given for L.A.M.B. in the application were inflated dollars at the "Expenses" level, but constant dollars for the "Revenue" obtained through a constant $8.00 per month fee. The "Expense" figures were deflated to reflect 1981 dollars and costs were pro-rated to reflect a full five years.
2. Final year repeated to provide for five full operating years.
3. Based on English market only.
4. Since revenue projections are based on an increase in the real subscriber fee charged from $9.00 to $13.25, both revenue and expense projections have been adjusted by a deflator to reflect constant dollars with a 1981 base.
5. The retail revenue has been estimated since no figure other than wholesale was stated. A mark-up of about 60% was used.
6. An attempt was made to reflect the total Canadian programming budget which includes acquisitions, development, funds and equity participation over the five-year period plus start-up, pre-operational investment. No program administrative costs were included.
7. TeleCanada is based on 100% penetration in year 1 and not a gradual increase as outlined in Appendix A of their brief. In Table 2, total subscribers were reduced to 4,800,000 to better reflect other applicants' estimates of the total cable universe.
8. NFB staff estimate.
9. Includes French and English program expenses except Showplace which is English only.

Joan Schafer speaks of six point First Choice project

A major dilemma for me in my time as an independent producer can best be illustrated by a story. If you are calling CBC and the party you are trying to contact is out of his office and down the hall, you ask to be transferred. In order to accomplish this, the person will ask you the all important question, 'Are you calling from outside or inside ?' If you're out, you can't be transferred. The phone system doesn't work that way. Neither does CBC.

When I moved from the warmth and security of inside television to the outside as an independent, the significance of the CBC telephone system hit home. It was the outside versus the inside in real life too. Getting your project into the system is a major task, there are political considerations, little money and less facilities. For the independent is in continuous competition with American programs bought at a fraction of his cost and with in-house low budget productions.

As one potential buyer of a television concept said to me... it's not that I don't like your idea... it's just that I have so many options and none of them are in your favor : I could do it myself inside. I could purchase an American production along the same lines for 5% of the cost or you buy me a series of lunchs. Then I can say I was instrumental in encouraging your program if and when it gets made. As you remember Joan, on the inside you're covered, on the outside, it's just cold.

I swore that if I ever found myself on the inside with the resources and the power to say yes, it would be different and it's going to be. First Choice pledges not to produce anything ourselves, not to buy from the world market at a fifth of the cost and not to encourage producers to buy me lunches. Pay TV is my chance, First Choice Canadian's chance to help others bridge the inside/outside gap. Here's how.

First, we pledge to produce no in house programming. We will use only independently produced films and programs.

Two, we pledge 13 million dollars for creative development and interim financing. These funds will be administered by a Creative Development board *independent* of First Choice and representative of the industry. We pledge substantial license fees for independently produced films and programs leaving with the producer all rights except the Canadian pay window. We have earmarked over $90 million dollars a year for Canadian produced material, fifty percent of our programming time is Canadian, sixty percent of our programming dollars are for Canadian films and programs.

Three, we pledge extensive and expensive promotion and advertising for it takes well placed support for our Canadian programs and films to have the desired impact. American shows are promoted in the minds of our viewers and so shall it be with our Canadian programs.

Four, we pledge to help producers make export sales and obtain additional licensing fees. With Riff Markowitz on our management team, we are in the best position in Canada to really help.

Five, we pledge to take no equity interest in productions. We are encouragers, licensers and schedulers. We look upon ourselves as the connecting link between the makers of films and programs and our First Choice subscribers. Having tested our strategy out on the independent community they hope for our success, for if we succeed, they succeed.

Six, we pledge that we do not seek any endorsements from the independent production community. We are open to every idea. We have no deals on the side.

Three points I would like to emphasize :

First of all, development monies. Without substantial dollars worthwhile projects die. I spoke earlier of a 13 million dollar script, concept and interim financing. First Choice understands the need to foster the creative talent that gives us the scripts and show formats. First comes the word. Scripts need time to develop, to be reworked and fine tuned. Script writers need steady work to develop their craft and make a few mistakes. Our creative development board could fund two hundred and fifty projects at 25,000 dollars each, leaving an equal amount for interim financing. May I repeat, two hundred and fifty individual projects. This fund operates independently of First Choice Canadian giving us first negotiation for first refusal on projects. That's a substantial injection into the industry of the hardest money to find... money that puts food on the table while the writers works up the script.

Second of all, licensing fees.

Important works require important money. First Choice Canadian is committed to an average of 33,000 dollars per hour for premium presentations or programs, which is equal to the American pay-TV licensing fees. For some programs, the combination of our development money and our licensing fees would cover the entire cost. For larger budget productions some money attracts more money. We will make it possible for the program to be produced. May I also say we will not be tied to hardware. We will own no facilities, nor staff, any producers executive or otherwise. Our programs will be produced on a free enterprise system, encouraging the development of state of the art facilities.

Third of all, program creativity.

We have intentionally not preconceived the concepts of our programs for that is the business of the independent community. We intend to encourage it. Our 175 special premium presentations and our 40 Canadian films is a demand, we feel, the Canadian industry can support.

With the introduction of pay-TV our independent base will flower. Our Canadian creators and crafts people will work all the time. A real industry will bloom. And to start up the development board and fund it in its first few months we have committed $1.5 million from the day of licensing. Our program schedule is entirely dependent on the independent sector. For when it comes down to it the only thing that counts in broadcasting is programming that gets and keeps the subscriber. We share the CFDC's enthusiastic appraisal of a few days ago that the talent is here.

Let's face it – a 24 hour schedule represents significant viewing time for Canadian productions : our 175 special premium presentations and our 40 Canadian films is a demand, we feel, the Canadian industry can support. With the introduction of pay-TV our Canadian independent base will flower, our Canadian creators and crafts people will work all the time. A real industry will bloom ? To nurture this industry we pledge in addition to the previously mentioned 13 million dollars another 1.5 million dollars available on the day the license is granted to develop programs specifically for our use.

In our programming schedule First Choice subscribers could get a taste of Mordecai Richler's new novel "Joshua Then and Now" going into mini-series. "His Majesty's Yankee's" – a mini-series set in Nova Scotia. Peter Simpson's proposed documentary... "Death in the Past Lane." We know there are Canadian scripts in progress. Ralph Thomas is busy writing his next feature after *Ticket to Heaven*. Beryl Fox is in pre-production with two Canadian features. Joe Koenig of International Cinemedia is in production with children's drama. Norman Klenonn is developing 5 projects – one on the B.C. prison riots. We look forward to docu dramas, short films made by first time filmmakers. It will be our responsibility to encourage the new wave of Canadian comedy writers.

We know that the talent is here. We intend to encourage it, use it, sell it. We know our subscribers will buy First Choice Canadian for the American blockbusters. But for every American hour they will also buy an hour of great Canadian films and productions. I emphasize great Canadian productions for every dollar spent abroad more than a dollar will be spent in Canada. First Choice Canadian pledges to create a demand for our own indigenous programming making new generations in Canada more familiar with their own culture than those generations before them.

Combines urges action now, licensee to be out of jurisdiction

TORONTO — Recommendations that the CRTC restrict integration of production, distribution, and exhibition interests in the new pay TV industry highlight the Combines Investigation Act's intervention to the CRTC on pay TV licensing applications, according to Claude Thivierge, Combines' deputy director of investigations and research.

Speaking at the Festival of Festivals Trade Forum, Thivierge warned against the possibility of price fixing agreements between licensees uder many of the systems proposed by applicants. He argued that the proposal of regional systems to combine together in joint programming ventures could result in an unfair lessening of competition.

"The game is now," said Thivierge. "Because of the nature of regulated industries in Canada, once the CRTC exercises its jurisdiction, the Combines Act will not apply."

The Combines Act is designed to maintain free markets, protect competition and fair practice dealing, and prevent false advertising in non-regulated industries. The main points of their intervention are:

- Order divestment of pay TV ownership from programming production if the number of competitors in the pay TV market is limited.

- Allow open entry and competition in the provision of pay TV programming service subject to the applicants meeting the CRTC's Canadian content requirements and other considerations set out in Public Notice 1981-35.

- Encourage a long-term policy to promote the lessening of concentration in the cable TV sector; in the interim, order compulsory access to the integrated cable operator's prime time viewing channel capacity for independent pay TV distributors.

Like many industry observers, Thivierge sees the hearings which began September 24 as a last chance for the CRTC to insure the survival of an independent Canadian production industry.

"Everything we (the Combines intervention) said they (the CRTC) have said in the past. We'll see if the CRTC is really serious about protecting Canadian production."

CRTC hearings close

(cont. from p. 3)

operation. More seriously no disciplinary action was ever taken by the CRTC against either of these companies.

Throughout the four days of general remarks, the Commissioners questioned presenters on what they would do if they were in the CRTC's shoes. Few grasped the opportunity to give the Commission specific directives.

That American feature films will be the attraction, and the staple, for those who subscribe to pay-TV, at least at the outset, was something that nobody questioned. What the CRTC must do now is to plot a course across a very thin tight-rope which will allow the pay-TV companies a chance to get off the ground, but not at the expense of the Canadian production industry.

Following the first stage of general presentations, the CRTC moved immediately to hear from the license applicants themselves. All 28 were covered in an intense six-day-a-week work period from October 1-13.

Following that, intervenors were allowed to comment on specific applications. With a final rebuttal from the applicants, the CRTC wound up its hearings on the proceedings and is now pondering who will be granted a license to bring pay-TV to Canada.

Sarah Jennings

Jack McAndrew explains Performance's point of view

When all is said and done the business of creative television production is betting on people and ideas – making pragmatic and intuitive judgements – and then taking the calculated risk that the people that you have chosen can translate an idea into a television program that will reach and touch the emotions of an audience.

I've been in that business for twenty five years, producing radio, television and theatre programs and putting them into the Canadian and the international marketplace.

Six years ago I emigrated from my home in the Maritimes and moved to Toronto to revive the Variety department for CBC television.

Just over a year ago, I left the CBC to enter the uncertain world of independent television production.

In doing so, I moved from buyer to seller – programmer to supplicant – so that I speak to you today as one who has worked from both sides of the desk.

I have a single minded and personal objective for this application that comes from a lifetime of working in Canadian entertainment and communications – to create a body of Canadian independent television production that will rank as the best in the world.

I believe that the pursuit of excellence is the only thing that counts – and that quality is the only thing that will win – at home and abroad.

Canadian audiences deserve no less – Canadian producers and the creative community should aspire to no less.

That's why I'm here – because pay television holds that challenge and that opportunity.

I do not believe that the production money generated by television will solve all the problems of the feature film industry or the independent television industry.

Every great idea will not surface. Every producer will not get his program sold. Everyone will not find a pot of gold at the end of the pay rainbow.

But there will be the challenge of competing for a new source of financial resources... a new opportunity to enter a new marketplace.

That competition must be based on excellence – excellence of ideas and excellence of execution.

The principle is fundamental to our application.

We understand the historical necessity for quotas on Canadian programming... but the quotas for Performance are different.

They are bounded only by the ability of the Canadian creative community to produce as much quality entertainment programming as the audience will accept and we can afford.

When we serve the twin masters of ideas and audience – then we serve the larger national goals.

But first we must entertain – engaging the audience with ideas so that we create a shared emotional experience.

Performance believes that can best be done with programs produced by Canadians.

We believe we can compete for a Canadian audience with Canadian programs – and that we can win that competition – on our terms – on our turf.

I do not share the general paranoia about Americans and American programming.

The Americans are not the enemy. The Americans are the competition.

It is a competition that can be won.

I have produced television programs all over this country and abroad as well.

I have toured theatre productions to New York and Ottawa, Saskatoon and Idaho.

I've seen CBC variety productions chosen the best in the world ; and I've seen full theatres for Anne of Green Gables and Feux Follets ; I've seen the weekly ratings for Anne Murray and the Royal Canadian Air Farce. And I've seen 6,000 Americans on their feet cheering a Canadian production.

It's always the same. Engage the audience and they'll get your message.

The Performance strategy will win because we have put dollars with Canadian creativity in the achievement of national cultural objectives.

And we are willing to bet on our convictions by putting our money in up front – where it counts most.

The industry has argued eloquently that it can compete with excellence if only it is given the opportunity and the resources – the market and the mechanisms.

We agree.

There are six basic steps in that process :

1) create the idea
2) sell the idea
3) produce the program
4) schedule the program
5) promote the program
6) sell the program in other markets

Now, it's not enough merely to create Canadian quality entertainment. We must convince the audience of that quality at home and abroad in a highly competitive marketplace.

That's important – because Performance will expect to collect nine dollars a month from what the subscriber sends the cable operator – less than what one couple would spend for one evening out at one movie.

Seventy five cents of every dollar we receive will be spent on programming – and at least fifty percent of that will be spent on Canadian programming by year five.

We think that at least twenty five percent of the available audience will sign up for the programming Performance will provide.

By year five we will have spent 347 million dollars on Canadian programs and we will be programming at least fifty percent of our schedule with those programs.

That's our vote of confidence in Canadian producers. We have protected that vote by estimating our cost of foreign programming high – at $3.25 per subscriber, and our penetration conservatively at twenty five per cent of available homes.

That's our margin of safety for our Canadian investment.

That makes Performance different.

If we have estimated acquisition price high and penetration rate low – we can invest more money in Canadian production.

We believe that we can make our programming strategy work best if we are in partnership with the producer. Our mechanism is equity financing – up front money that puts us at risk with the producer.

Equity money makes programs happen. It goes directly into the production. It's first money – the hardest kind for a producer to get.

Because it's up front and committed, equity money is the lever by which the producer can pry open other sources of financing.

Equity financing requires network executives to make the best judgements on ideas and people, because that executive is on the line each time a decision is made. The best guarantee producers can receive against politics, friendship and favoritism and decision making. Equity financing makes performance different.

Ideas, audience... and a partnership to produce the programs with responsibilities clearly defined between the partners.

The producer must remain in creative and budgetary control of the production – within the guidelines set by agreement between the partners.

The producer ensures his control over the production by taking responsibility for raising the rest of the money for the budget ; exercizing responsible budget management and executive supervision ; and retaining distribution control over the program.

These functions should not be part of a pay-TV licencee's bureaucracy. They should be decentralized to the production industry.

This makes Performance different.

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BANFF

Banff awards Andermann & Campbell TV festival curtain falls

BANFF — The 10-day Banff International Festival of Films for Television closed September 29 with awards ceremonies at the Eric Harvie Theatre, followed by a cocktail party, dinner and dance at the Banff Springs Hotel.

Festival representatives estimated that approximately 300 delegates attended the screenings, seminars, luncheons, and social events.

A recurring theme of encouragement emerged at the Awards Ceremonies. Jury chairman Rock Demers gave what he claimed was the shortest speech on record, saying, "Long live the Banff Festival," a sentiment echoed by many of the winners.

Executive Director Carrie Hunter presented a large sculpture ("Inspiration") to Fred McNeil of the Bank of Montreal (which had contributed $150,000 to the Festival) as well as three small "inspirations" to Mr. McNeil, David Leighton, and Fil Fraser.

In turn, Fred McNeil presented the Bank of Montreal's Award of Excellence to Norman Campbell, who thanked "my bank," wondering how he would be received in future at his Don Mills, Ontario branch. The showing of a clip of Campbell's work – *sans* sound – was saved by Campbell's grace and humour, as he strolled in the dark to the onstage piano and played the melody, to the immense delight and applause of the audience. Campbell also thanked the CBC, as did Sam Levene, who, in accepting Best Drama Special Award for ***Final Edition***, thanked both CBC and Television Drama Head John Kennedy.

Ken Taylor, former Canadian Ambassador to Iran, presented the Best Film of the Festival Award to Italian director Andrea Andermann for ***Castelporziano Ostia dei Poeti***. The prize consisted of a sculpture, airtime on the Preview channel in the U.S., and a $5,000 cheque. Andermann commented that, in coming to Banff, he had arrived in Wonderland and found Alice in the person of Carrie Hunter, and that, consequently, he plans to leave his cheque in the Bank of Montreal in Banff, "so I can come back next year and make a film in southern Alberta."

The many positive comments from international guests were balanced by discontent from some Canadian delegates concerning organization and scheduling.

Hunter is not unaware of these criticisms, and she pinpoints the source of the trouble. "We had a tight budget and we were seriously understaffed."

At the last festival in 1979, people complained there was too much activity, and not enough free time, so Hunter changed that this year, only to discover the reverse was equally criticized, and that the event tended to lose momentum.

She anticipates the following changes for next year's festival:

1. a title change to The Banff Television Festival.
2. a change in timing to some other month than the industry's peak period (possibly June or late August).
3. a compression of seminars ("I will tighten it up. We'll inundate people with activities and information next year.")
4. a change in length to five days.
5. use of only one facility (Spreading the events into several facilities appeared to diffuse their impact and the opportunity for mixing.)
6. an emphasis on marketing and finance.

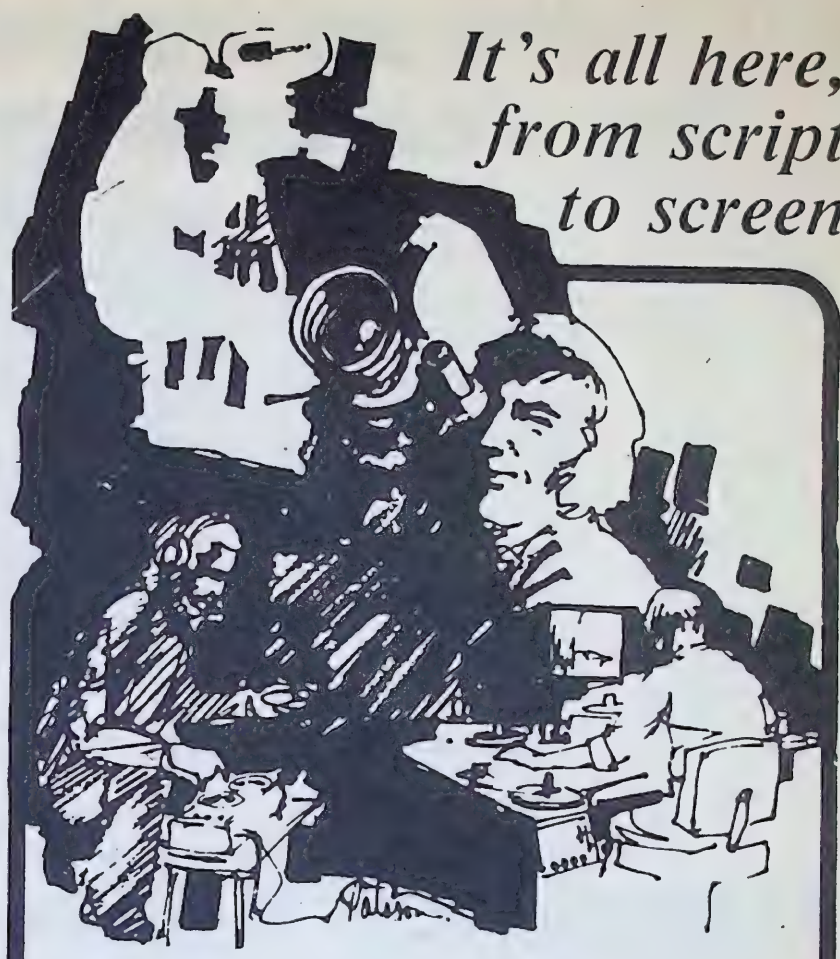
Yet, with only three months to plan this year's Festival, Hunter finds the participation "incredible".

Part of this can be attributed to the powerful support of the Bank of Montreal. Its impact was felt not only financially, but, also, in the highly successful p.r. campaign mounted by the bank. In particular, says Hunter, "the press conference in New York helped counteract the crippling effect of the mail strike."

Also, "the Bank's contribution helped our image, because suddenly people in business took us seriously."

The Bank is not yet committed to financing next year's Festival, although it has requested first refusal. But one source has already committed itself. The Alberta government has pledged $200,000 a year for eight years.

Linda Kupecek ●



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BANFF

Directors debate merits of TV vs. theatrical film production

BANFF — While agreeing they personally see no difference between directing for TV and for theatrical film, panel members at the opening seminar pointed out that each form of film has it own set of circumstances and difficulties.

Daniel Petrie opened his remarks by saying there was a difference and no difference at all. Using the example of directing *Fort Apache: The Bronx* and his four-hour TV project *Eleanor and Franklin* he pointed out the major difference was in the mechanics, starting with a $13 million budget for *Fort Apache* versus $2 million for the TV film. "There was no difference in my approach to filming, except for the time factor of production," he said, "But there's an inside change, you have a different time clock in your head for TV," he admitted, pointing out *Eleanor and Franklin* was alloted half the production time given *Fort Apache*.

The theme, that there is no difference, was carried briefly through the talks of the rest of the panelists; the concessions made for television directing are concessions of scale because of money, not in personal approach. Canadian director Peter Rowe suggested the decline of theatres as exhibition venues in all but major urban centres, especially the U.S., is part of the trend that has TV growing while cinemas totter along on their last legs. He was also somewhat critical of filmmaking in Canada, pointing out that TV in general, the CBC in particular, is the only game on the block when it comes to serious filmmaking. "And most theatrical filmmaking here is in the B-film category," he insisted.

A common theme running through the talks given by French director Liliane De Kermadec and Italy's Andrea Andermann, echoing Rowe's comments, was the difficulty of working television film with crews operating from a bureaucratic system, what Daniel Petrie described as civil-servant film crews plugged into projects.

De Kermadec was especially critical of the situation of French state TV, maintaining she would prefer to be given the money to make a film rather than work within a system that makes the director a management person dealing with the film crews as labor. She illustrated some of the frustration by saying whether it was a simple story for adaptation, or a complex one with dozens of characters, she still has 23 days for script writing.

Andermann, however, insisted that while there is no difference in the way he constructs a film, or in the photographic techniques he uses, he does have to think in terms of the audience that will see the film, which is usually viewers who aren't necessarily prepared to receive the material as film so much as part of the regular stream of TV programming.

He offered hope, saying new film and video technology makes production more accessible to more people and everybody has some sort of story, but the possible handicap to that situation is the possibility of an overwhelming supply of dull, boring programs.

The one great difference between directing TV film and theatrical film Petrie said is the advantage TV has in its immediacy, with the end product being distributed that much more quickly.

The panel also agreed that the notion of TV as a farm team for theatrical directing is a myth of the past. Information volunteered by audience members, as well as panelists, was that the situation is actually reversed, with theatrical film being the breeding ground for TV because theatrical films must now try to be more universal in appeal these days than TV film and filmmakers should look to the fragmenting television market as the medium for serious film directing.

Dave Greber ●

"Write for yourself," is advice from Steve Cannell

BANFF — "You must write for yourself," Emmy-winning television screenwriter Steph en Cannell told the festival's writing for television seminar Thursday, Sept. 23.

"It's a mistake to create for an audience; you can't write for 50 million people or you'll write junk," said Cannell, whose track record in television stands at an enviable 10 series sold out of 14 pilots. "You must write for yourself as a writer and you have to be able to accept an audience's rejection."

Cannell said his successes have put him in the position of being able to write to his standards and not those of a programs advertizers.

If you're sought after you can quickly have a degree of control. I've pretty much been able to do what I wanted to do what I wanted to do. You have to protect the quality of writing you do or you end up being just another person for sale.

"I don't even know who advertises on my programs," Cannell continued. "The network executives worry about that, not me."

He reitereated a theme those executives made at the first Banff Festival, saying, "A writer must go to the market. It's a help to live in the market you hope to sell to — you'll improve your chances markedly. Opportunities are created through friendships and if you're up here, you're in a postion of putting something in an envelope and sending it to someone who doesn't want to read it."

Cannell is one of television's most consistently successful writers. He has written for such shows as *The Rockford Files, Baretta, Tenspeed and Brownshoe* and, most recently, *The Greatest American Hero*, shows he also created.

Cannell broke into the business after two-and-a-half years of writing when he sold story ideas to *Mission Impossible* and *Ironside* at the age of 24.

"I'm not by nature a very disciplined person," he recalls, "but I started writing for specific TV targets.

"It's very important to set a time and write every day," he responded when asked what advice he had to writers.

"If you write every day, the discipline will become part of your life. Your craft improves until you can hit smaller and smaller targets, and the more you write the better you get, until you get senile."

Cannell maintains a daily writing schedule and says that his creativity is fuelled by a sort of writer's schizophrenia.

"These characters live in your head and they really are people. I may feel sick or have other problems on a particular day, but when I start becoming those characters, all the rest falls away."

He warned beginning writers against regarding their creations as gold. Flexibility regarding rewriting is a valuable commodity for a writer in television, he said.

"We are in a collaborative art form," he said. "Directors and actors add their own in-

(cont. on p. 16)

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PHILIPPE GARCIA, président

BANFF

Videodisc the next revolution

BANFF – "I'm excited by new technology but I'm worried what use we'll make of it," British filmmaker Peter Morley told a festival luncheon gathering Sept. 24.

Morley, who had earlier described himself as a former freelance producer has recently become a pioneer in video disc production and it was the disc, its possible uses and the problems disc technology raises, that made up the bulk of his informal talk.

Morley, after an illustrious filmmaking career that has won him numerous awards and world-wide acclaim, is now Controller of Programming for England's EMI Thorn Corporation, which is actively involved in video disc research. The company is gearing up for video disc marketing in England in October 1981 and Morley is now involved in production of six discs.

There is an inherent difference between video discs and other visual media such as television and film, Morley said. This difference hinges on the fact that the discs will be purchased by consumers.

That act will make the discs more like books than films, Morley maintained. Because disc owners will keep the discs, rather than just view them once, it will be possible to put more information on them than on a film or television program of comparable length.

"I've always been concerned about the superficiality of television," Morley said. "I'm not criticizing craftsmanship but you can't overload a television program with statistics, facts or ideas. If you do, you'll cause mental indigestion in your audience.

"You have to paint in broad brushstrokes. It doesn't matter whether you're doing a 13-part series, you're speaking the same language and I've found that I have to discard 50 per cent of my ideas on any topic.

"The video disc will improve this situation," he asserted. He said the video disc will not have television's built-in S-point, the point at which a viewer decides to either continue with a program or switch to another. Because the disc owner has already invested money in a purchase, he or she will be more inclined to stick with a disc.

This commitment, coupled with the fact that a disc will be replayed many times, makes the disc a denser medium, he said. In other words, the video disc can and should contain more facts than a film of the same length.

This makes the video disc a natural medium for education, he said. "You don't have to hook people with a video disc," he claimed. "You have an opportunity to provide information of a higher density than with a linear show. But the disc has to be ever-green," he cautioned, "It has to stand the test of time."

Morley said the video disc lent itself to non-linear uses. For instance, one side of a disc could feature a normal narrative documentary while the flip side could be used as an index of related information or could include footnotes. "Very dense reference works will come out," he predicted. "We will use the disc like a book and we will get more sophisticated as we go. From a teaching point of view the possibilities are enormous.

"We have to develop an appropriate grammar for the video disc, that is our immediate task," Morely added. "We are used to wallowing in programming in a rather passive way. We must take the disc purchasers by the hand and lead them gently across the technological threshold so they can participate in a

(cont. on p. 16)

Taking the medium seriously

BANFF – It's difficult to take TV programming seriously, though the medium itself should be taken seriously. That was the drift of arguments throughout Monday's seminar on taking TV seriously, the liveliest seminar of the festival.

Carlo Sartori, Italian communications professor, showed a 20 minute film of clips from his film about TV around the world, and in his later comments, summed up his message that as long as American-style programming is the world model, TV can't be taken seriously.

Although he divides the world of television into two areas – the economics of the industry, and contents and format – it is only analysis of the economics that gets serious consideration ; contents and format are simply viewed as parts of a standardized concept.

James Roy MacBean pointed to the paradox that, in the midst of the festival which has focused on more markets, more money, and more of everything for the filmmaker, the only topic considered at the seminar was that of art.

"The critic sticks to this world and tries to make sense of the shambles," MacBean said, adding that he hopes then to be able to point out the gems that can be found in the video rubbish heap.

He quoted figures for 1975 that showed that 80 percent of the commercials on American TV in 1975 came from the 100 largest corporations in the world ; those same 100 contributed to 40 percent of the sponsored programs on American public TV.

The end result of the figures is "When something good gets made, it doesn't get seen. There's a censorship that operates through the context of television that all too often trivializes programs," he said.

MacBean pointed out the difficulties of films like *The War Game, Emile,* and Marcel Ophuls's *The Sorrow and The Pity,* all of which were commissioned for TV, but weren't carried by the original commissioners because the end product frightened broadcasters and triggered banning or blocking of the programs.

"These are forms of censorship that militate against art or reality on TV," he concluded.

Philippe Meyer, critic for L'Express, catalogued the rules he set himself when he entered the world of TV criticism and pointed out the critic trying to act responsibly has to fight his editors, the industry, and the context of the industry itself.

"A TV channel has to be considered like a book, a film, Chinese food," he said, "And we should take it seriously, and it will have an impact."

At one point in the proceedings, moderator, Dave Billington, suggested the critic/reviewer must respect the medium, even though the content is pap. He argued the critic is a person that is born, not bred, describing his background as a cowboy who writes criticism as a career focus that started as a normal newsroom move.

Billington insisted the public takes its chances, that critics can't be bred, though he came up with the promising notion of mating Pauline Kael and Andrew Saris, planting the fertilized ova in host mothers to term, and producing a raft of brillant critics.

"Unfortunately," he said, after the seminar, "that isn't and can't be the case. You can't breed 'em, you can't train 'em, they just happen and you hope for the best."

D.G.

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BANFF

Satellites provide shortest distance

BANFF — Communications satellites will soon be used to shorten the distance between film producers and prospective buyers.

An American-based company is about to inaugurate what it calls the Preview Channel, James Speck, Vice-President of marketing for the Preview Channel, announced at the Banff festival Pay TV seminar.

The company has leased time on Comsat One and plans to broadcast three-and-one-half hours of film previews each weekday to prospective buyers commencing October 19, said Speck. Time on the broadcast would cost $5,500 per half hour but the broadcast would be available without charge for the approximately 6,000 owners of satellite earth stations, also known as downlinks. These owners include about 4,500 North American cable stations and 249 television stations, Speck added.

The program will be supported by a Preview Channel newsletter which would serve both as a program guide and an advertising medium. Each preview will be broadcast twice in a month and, at the conclusion of each preview, buyers will be able to telephone the Preview Channel directly, thus forming an instaneous communication link between the producer and buyer.

This reduction in time between presentation to buyers and buyer reaction is a major selling point of the scheme. The other, says Speck, is that a film producer will be able to reach many more prospective buyers than is possible by other means.

"The shortest distance between two points is now 46,000 miles," Speck told the seminar. "The Preview Channel is an electronic trade journal aimed at program directors and distributors. It's not for the public.

"Now you (producers) can reach programmers directly," he continued, "and they can pick up the phone and respond directly. Producers will have a bargaining chip and buyers will be able to make a more educated buy."

Speck, a former salesman for retail radio-advertising and for cable TV stations in the U.S., said the idea for the Preview Channel came out of frustration at not being able to get to people. "Getting the product to market was the problem," said Speck.

Now, thousands of potential buyers can view a producer's proposal simultaneously, saving the producer an enormous amount of time and effort. Speck estimates the Preview Channel will be 40 times as cost effective a film marketing procedure as more conventional methods.

All the producer has to do is hand the Preview Channel a 20 or 30 minute video package, pay the fee and await the results of the broadcast.

Speck emphasized that users of the Preview Channel did not need to have a finished film, just a video package that would attractively present their product.

"I would recommend the project be at least at a storyboard stage, though," Speck said, "and preferably include a few selected scenes with the actors intended. It should include all the information an exhibitor would need to know."

If the producer needs help designing his package, the Preview Channel would help, Speck said, and the company is preparing a guidebook for its customers.

The channel's first broadcast is on October 19 and Speck said his company has booked satellite time on a regular time-slot indefinitely.

Speck sees the project as a new use of existing technology, one that will produce an electronic marketplace to facilitate the flow between film producers and buyers. Although exact sales figures are lacking at this time, Speck says he is confident the channel will succeed.

"It's very hard to get anything done without people's cooperation," Speck concluded. "You have to figure out how to make an everybody wins situation."

And that is what he hopes the Preview Channel will bring about... for producers, buyers, and for the Channel itself.

Paul Hepher ●

TORONTO – The National Film Board reports that the complete works of internationally-acclaimed filmmaker Norman McLaren have been purchased by the new Fourth Channel in Great Britain.

Videodisc

(cont. from p. 15)

new way. You can use video discs to learn at your own speed in your own way."

He said early indications in England point towards a huge market for vidoe discs, despite their cost. "We have to use the discs in a positive and enriching way," he added. "Communicators must never lose sight of the power of their medium. We must take care we are not blunted to our responsibilities."

P.H.

Cannel says

(cont. from p. 14)

terpretations to the script. That's what makes film exciting. And, as shows can become wonderful upon execution, they can be terrible too."

The rise of cable and Pay TV is creating a vast new marketplace for film writers and Cannell told writers, "We have to get into that marketplace and create and be innovative or cable too will be imitative."

And that, to paraphrase one of Cannell's more famous characters, you can take to the bank.

P.H.

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Sartori's outlook gloomy as U.S. dominates world-wide TV

BANFF – Programming developed by the three major U.S. television networks has spread around the world and this process of imitation will continue in new media says Italian media expert, Carlo Sartori.

Sartori, a mass communications professor at the Public Relations School of the Modern Languages University in Milan, drew that conclusion after studying television in 60 countries over a period of three years.

"TV is the same all over the world from a structural point of view," Sartori said. "The United States is the major exporter of television."

Television, more so than other media, is dependent for its form and its content on the local context, he added.

"Much more than other media television depends on its own context," he said. "It exists in a form that is typical to its politicial, economic context. Television is the most controlled medium."

"I'm not making a moral judgement here, I'm just pointing out facts. The American economic system could not exists as it does without television as it is."

"The three networks are in business to produce viewers, not programs," he continued.

In some countries, programming depends in a very strict way on the economic context," he stated.

"It's a very direct relationship and you have no chance of changing it unless you change the whole system. The fact that PBS is going down in the U.S. is not by chance."

Sartori held out little hope for significant changes in commercial television programming formats.

"In other countries where you have strong public institutions independent from the government, you can have more flexible programming geared to different ethnic and cultural groups."

These groups are not represented by commercial television as it exists, he said. Responding to the assertion that television as presented by the three U.S. major networks does give people what they want, he said, «Audiences may want certain kinds of programs because they got those kinds of programs from the beginning."

In other words, they may not be aware of alternatives because they have not been given them, creating a sort of limiting vicious circle.

Earlier in the festival Pay and Cable TV had been hailed as mediums with the potential for bringing television out of the commercial general consumption mode.

Asked if he thought the Pay and Cable TV explosion in North America would democratize television, Sartori replied, "No, the programs will still come from the same sources and only the big corporations will be able to afford to jump on the new wave."

"Maybe in the U.S. something will change because cable stations will buy more foreign programs. There will be a Europeanization of the U.S.A. while, unfortunately, Europe and Italy in particular, are becoming more and more influenced by the old (commercial network) model of American TV.

"The U.S. had Laverne and Shirley and now they want La Scala and Shakespeare. Italy has La Scala and Shakespeare and now they want Laverne and Shirley, and that's very sad."

Paul Hepher

Mander gives advice 'Turn it off now!'

BANFF – The coming of Pay TV and the proliferation of cable TV will not necessarily herald a golden age of television, media observer, Jerry Mander, told a festival seminar Friday.

Mander, a former successful advertising man, and author of the controversial book *Four arguments for the Elimination of Television,* said, "There will be a lot more outlets doing the same kind of programming."

He rejected the theory that Pay and Cable TV would foster specialized programming which would suit special interest groups, saying "the potential is tremendously over-rated."

"The net result will be more centralism," he predicted. "Cable will bring a few doubtful local benefits but the democratic potential has been over-rated."

Mander, who has turned to media advocacy for such groups as the Friends of the Earth since leaving the advertising world, said the television medium would not be essentially changed by the coming availability of many more television channels.

He said many of the interest groups who seek to take advantage of television's powerful hold on the North American public, would fall short of their goals because they would not have the capital or the expertise to properly make use of the medium.

As well, he said that subtle and complicated issues, such as environmental ones, do not lend themselves to exposure on television, which, by its nature, demands simple and visually attractive subjects.

"They are up against the biases of the medium," he said, adding that commercial considerations will still dominate the medium.

Mander, dubbed the Ralph Nader of advertising, said he was not so much concerned about the effect of reporters' biases on news reporting as he was on the effect the medium itself had on the way news is seen.

"It is difficult to think of a story that necessarily can be presented better by television," he asserted, although, he acknowledged television's impact, saying "television is the most powerful medium of all."

Paul Hepher

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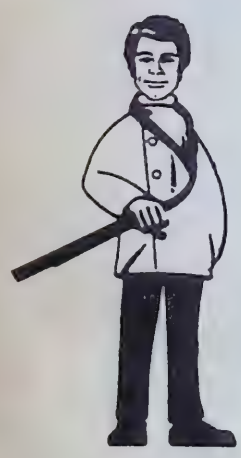

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A political choice

If there's a catch 22 in this industry, it's that 'you can do it right, and get it wrong.'

Look at the production of *Humungus*. The producers took note of the dreary production scene, and structured the picture accordingly. They had the script idea tested and it proved popular. They planned a low-budget, privately financed shoot and went ahead with a distribution deal. They got Avco Embassy on board for world sales.

Ostensibly, Mickey Stevenson and Tony Kramreither did it right. Without begging the question of whether Canada needs yet another horror flick, a low-budget film with an American sale is a welcome deal in today's climate.

And then things went wrong. The private deal fell through, a public issue became necessary, the budget went from $1.2 million to $2 million, and now everybody's up in arms about this "high-budget" film and the agreements which had been made with the crew on a "low-budget" basis. These are the disputes which cause producers to want to move to the States ; making a film according to Canadian rules is onerous indeed.

●

Then again, look at the pay-TV applications. Only one national application states clearly that it does not intend to use American films to fuel its programming, nor will profit-making be its aim. Moreover, Canadian cable subscribers would have universal access to the channel, thus pumping more money into the Canadian program production industry than any other projected pay channel.

Ostensibly, the TeleCanada application promises to stem the Americanizations of Canadian culture by offering an alternative. It also responds to the CRTC's objective of providing substantial funds to Canadians for production. Moreover, the CFDC backs a universal system, and the NFB insists that the pay system adopted be in the public interest.

But no one seriously thinks that a universal application can receive the license. Not to be profit-motivated is, in itself, suspect. Besides, chairman John Meisel told the Canadian Television Association on May 13 that the CRTC had "rejected monopoly and non-discretionary models of pay TV." Never mind that a week later he told the Standing Committee on Communications and Culture, "We have ruled out nothing." He managed to create a climate in which it is difficult to take a universal application seriously.

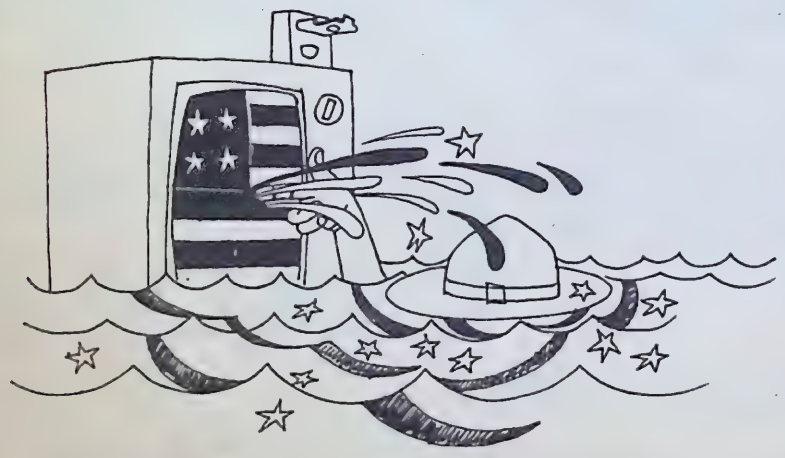
●

Then there are the pay-TV hearings themselves. Whether or not the CRTC has gone about its business correctly is open to discussion, since it did not respect the statutory period between rendering the applications public and holding the hearings. It was, however, a positive gesture on the part of the cable operators to broadcast the hearings across Canada, and certainly the public nature of the proceedings have allowed everyone access to the information.

This time, however, we can't afford to bungle the results. Among the filmmakers in the country there is a growing skepticism that the pay-TV proposals can, in fact, produce the results they claim. There is also grave doubt that the CRTC will be able to regulate the pay-TV system once the license *is* awarded. Once the studies and debates are over, the decision must be the right one if production in Canada is to be given one last chance.

It is part of the Canadian context that the government creates the climate within which the film industry flourishes or fails. The point system, the capital cost allowance, the CFDC and NFB are all inventions of the government. So, too, is the CRTC. In many ways, the failure of the film industry to develop more rationally is a political failure. It follows that the attribution of the pay-TV license is a political choice of primary importance.

The editors



Time well spent ?

With a certain disbelief, I have recently found myself – along with many others – with time to read the papers ("Slump" says *Cinema Canada,* "Film Industry Reels with Woe as Boom goes Bust" headlines *The Gazette)* and time to ponder my situation and that of the industry in general. Consequently, I have come to certain realizations.

It all starts with the words "Canadian Film Industry." They present an interesting conundrum. Each word has a specific meaning. Any combination of two of them also has a specific meaning. Canadian Film : *Mon Oncle Antoine, Going Down the Road.* Canadian Industry : Stelco, Noranda Mines. Film Industry : 300 million dollars invested in Canadian films. But put the three words together and you reach for Aspirin. Within them lies a mind-boggling ambiguity.

Granted there is such a thing as Canadian Film – *Duddy Kravitz, Wedding in White.* More or less successful at the box-office. Usually less. Subsidized generally as NFB productions or with major CFDC participation. A little impact in world cinema. Zero on the world market. But successful in at least one pairing of words – as Canadian Films.

And granted there is such a thing as a Film Industry in Canada. In three years over 100 films have been made and 300 million dollars invested. Sales : *Scanners, Prom Night.* Theatres : *My Bloody Valentine* opens on one-thousand screens. Deals : Tiberius' and ICC's multi-picture deals with 20th Century-Fox. And profits. The continued existence of these companies is proof of their success in another pairing of words – as a Film Industry.

Unfortunately, our two entities seem to exist in different worlds. Even more unfortunate, these worlds have proven themselves mutually exclusive. Just ask *anybody* on any street corner across the country which Canadian films he or she remembers having liked and they will probably mention two or three films made in the early '70s. Of the 100 or so made since '77 almost none are perceived as even *being* Canadian. But then again, not a single one of those early low-budget films appears to have earned any of their makers enough money to do a second one, while at least some percentage of the recent films have returned their multi-million dollar investments.

I conclude that the "Canadian Film Industry" has been a mirage. An illusion. Two phenomena appear to have converged on the same plane when they are, in reality, very far apart. The "Canadian Film Industry" doesn't exist. Never did.

Not in real life, anyway. It seems to have existed only in the mind of the government, who saw in it a factory of Identity. (A private factory.) And only in the mind of the producer, who saw in it a way to make money (and movies) in this country without paying the price. While one dreamed of world-wide recognition of Canada's Integrity, Concern and Sensitivity, and the other of a box-office hit that would knock the socks off the majors, they became partners in a kind of 'danse macabre.' With much whopeeing and cackling celebration the country witnessed the birth of a cinematic Frankenstein. Canada could... and did. Pity. In the world of film we finally achieved the status of a banana republic.

Today the creature seems to have vanished. Where are the promising new works ? And where is the industry ? (The scorched-earth policy carried out in the stock market has resulted in a deficit of investors.) Some say the Industry killed Canadian Film ; others maintain that, given the points system, ACTRA, the lack of good actors, writers, directors and what-have-you, it was Canadian Film that strangled the Industry. Or drove it into exile.

These days, as though waking from a dream, I feel like a survivor coming out of the basement to find the city in ruins. What happened ? The Boom is over. What has it left behind ? Meatballs ?

Well... we knew it couldn't last. I hope the next time around – if there is one – we get it right. (Though from some of the signs I'm not sure.) I don't know if there is a "solution" to what are the fundamental problems in this country, but this I do know. As far as I can see the only *Canadian* industry around here is the talent. The actors, writers and directors are the ones who are going to make the movies, who have something to say, an identity to express. *Not* the government and *not* the producers. (One can't help but wonder about the meaning of the alliance between the CFDC and the producers ; about whether or not the government is putting its money in the right place. Don't they realize that it takes talent to use talent ? That all the money in the world can't help you ?) True, one must admit the embarrassing sight of so-called creative Canadians tripping over each other to "make it." (Into oblivion.) There hasn't been much evidence of artistic backbone. And yet, if we're gambling on a future for the industry, that's where we have to lay our bets.

There is also another reality we must deal with if we're serious about a movie industry in this country. Distribution. The facts are that even a successful Canadian movie simply *cannot* recoup its costs here and that distribution is in foreign hands. If we opt for a "cultural" approach, we either cut costs or subsidize. (Tax allowance dollars don't work for a movie like *Les bons débarras.)* There is no getting around it. If we opt for the "industry" approach, there is *no way* we won't tailor our films to somebody else's market. Our so-called producers are really more useful as distribution links, than as producers per se. The movies they have made are not producer's movies, working with talent, but distributor's movies, exploiting the market. Having to compete with the majors' own product for *their* market (including Canada), our producers have become mere suppliers to the distributors – or worse, northern branch-plants subsidized by the local government.

At this point I believe we have to have both Spencer *and* McCabe. If we now have links to the majors, why not use them a little more to our advantage ? Let's put our accomplishments in the areas of distribution and production values at the service of some real talent. Can't the pressures to reach large audiences also lead to superior work ?

I believe we have to follow both paths and let them *freely* meet (no shotgun marriage here) where they will. Perhaps then will the words Canadian Film Industry have meaning.

Daniel Hausmann

Daniel Hausmann has been an assistant director and casting director in Montreal for the past five years.

Count us in !

In her interesting article on the Canadian Film Institute, Penelope Hynam makes one observation which is decidely odd – that "we have the ridiculous situation of Toronto being the only city in Canada which has neither a National Film Theatre affiliation, nor even occasional programme exchanges with the NFT."

I cannot imagine what prompted her to write this. Ever since the Ontario Film Theatre was formed in 1968 we have maintained a very close relationship with the NFT in Ottawa, through such programme directors as Frank Taylor, Ted Riley, John Webber, and now Stephen Bingham and John Sharkey. Nearly all national series from other countries, together with most Canadian series, which originate at the NFT are shown at the OFT, with many of them also being shown by the Pacific Cinematheque in Vancouver and either the Cinémathèque or Conservatory of Cinema Art in Montreal. Our 'affiliation' is no less than theirs.

Gerald Pratley
Director
Ontario Film Institute

Misery likes company (?)

Your last issue, No 78, had a question mark too few. There should have been one more after "This Man is a Star ?"

While it is Fil Fraser's prerogative to put whom he wants in his pictures – after all, Fellini casts from the streets of Rome – for Tom Peacock to even be nominated by the actors of this country is a farce, let alone being awarded a Genie, no matter how good his performance was. The man is a school teacher and always will be. Actors who have striven in the business for years, like August Schellenberg, were also nominated. For somebody like that to be passed over in favour of someone who does it between classes is ludicrous.

No wonder we don't have a star system in this country. The actors themselves haven't the sense to award one of their own.

It's hard enough making a living as an actor and if you can't share the heartache then you sure as hell shouldn't share the glory !

Zale Daniel

Multi-media under exposed
An open letter to festival directors

Recently I was hired as a consultant to help the NFB's multi-media studio straighten out some problems related to distributing their product (paperwork problems). As an incidental aspect of this project, I became interested in the "profile" of multi-media as a filmic art. Actually, I had the chance to see several classy filmstrip productions and several "moving" diaporamas which changed all the preconceived notions I had about the artistic development of this medium.

Looking at the screen, my mind became readily aware of how multi-media conceptors were dealing with the medium's major limitation (the fixed image) through developing the artistic composition of the frame and working the narrative and the sonore "ambiance" (la trosième ambiance). Without going into a detailed theoretical analysis à la Noël Burch, the technical/artistic developments that are occurring in the NFB's Studio G and the Canadian Government Photo Centre are something to see. For the student of cinema, it is obvious that multi-media is on the move and that the technical advances of the seventies have resulted in an original and growing use of filmic grammar (which probably also reflects the development/requirements of the image-trained audience). With the new equipment, using one image at a time (or more if you like) to provide "key moment images," multi-media creators are providing a programmed visual guideline through a mass of audible information.

Thus the creator has several interesting narrative advantages :
1) the capacity to force the spectator to imagine the next image, much as the storyteller does (teasing) ;
2) the dramatic suspense/impact caused by the differing linkages or articulations between the images ;
3) the opportunity to exploit the conflict of the fixed image and the "liberated" sound – off screen space, etc. and,
4) the capacity to "color" the narrative, much as stockshot film does, by exploiting the impact of "real" photography or, for handdrawn frames, by exploiting the geography and composition of the frame, often leading to surrealism.

To my utter amazement, I discovered that the only Canadian Film Festival with a competition category for multi-media is A.M.T.E.C. which is oriented to pedagogic and technical concerns with an emphasis on hardware, and not to "film art" or "communications techniques." I have been informed that the reason that multi-media, as an art form, is ignored has to do with "16mm/35mm chauvinism" and to the fact that festivals tend to reflect the tastes of the audiences and are not intended to develop new frontiers. On the other hand, the Chicago Film Festival includes multi-media as a competition category, but this exception, I am told, is because the festival is oriented to experimental efforts.

I am now addressing you, since you are in the festival business. How would you suggest that I approach the problem of getting recognition in a Canadian festival for the multi-media techniques ?

Lots of people make it, and for the third world it is one of the only practical audio-visual solutions, since the production cost is easily controlled and the projection systems require the minimum of investment without limiting the image to the TV screen. Apparently, multi-media is also ideally suited for "message passing," so its utilization in a message-interested world is growing. Thus the creator often works towards filling real needs while using an artistic approach.

Now that the motivation for all this has been explained, could you please spare a few minutes to answer one of these two questions for me ?
1) would your festival be interested in opening a competition category for multi-media and if so, under what conditions ?
2) if it is impossible to do this in the context of your festival, where would you recommend that I go and what approach should I take ?

Thanks for your attention. To quote one of my own memos : "Does multi-media have to wait 50 years to be recognized as an art form, as cinema did ?" Maybe...

Michael Hendricks
Montréal, Québec

"Out of the Blue" no floperoo

I am writing with reference to Les Wedman's ("More From Les") column in your last issue in which he refers to "Nicolas Claremont the man associated with Linda Manz' *Out of the Blue* floperoo"...

Mr. Claremont was never associated with *Out of the Blue.* He was, in fact, a producer on *Reckless* which was also shot in Vancouver, but almost a year later.

Furthermore, the 'floperoo'... is currently playing with 30 prints in France and 30 prints in Germany, doing very respectable business and garnering excellent reviews, is opening in London, Sweden and Holland in October and was recently hailed at the Edinburough Film Best by emminent Times critic David Robinson as "a wholly delievable picture of the atmosphere and human pressures of the North American lower depths."

Julia Frittaion
Director Public Relations
and Advertising
FilmAccord Inc.

Editors note : *The error was made in Wedman's article by a copy editor, and not by him. His comments concerned the film* Reckless. *Mention of Linda Manz who stars in* Out of the Blue *caused the confusion which led to the error. Our apologies to all.*

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Jean Lefebvre

... on the fine art of festivals

by Teri Coburn

Born in Ottawa in 1940, Jean Lefebvre has been promoting Canadian films at festivals both here and abroad since 1966. Given the continuing growth of the Montreal, Toronto and Banff festivals, and our national representation in foreign countries, Cinema Canada *met with him to discuss the importance of festivals in general, and their impact on this industry in particular.*

Cinema Canada: *You were at one time head of the festivals office at the NFB.*

Jean Lefebvre: Yes. As a matter of fact the whole idea of the Board's participation in film festivals originated with one person: Lucille Bishop. Years ago at the Film Board she used to be distribution agent, and she was very interested in the critical, the qualitative side of film. The NFB was invited *pro forma* to countless film festivals around the world and people used to dump the invitations on her desk saying, "You figure a way out of it." So, she did that for maybe three or four years and then was transferred to Paris. And I kind of got the job.

By then of course the NFB had figured out that it might be a full-time job. But I had no secretary, nothing... so for a few years I went around selecting NFB films, begging the filmmakers to lend me their own prints of their films. I'd do the wrapping, the shipping, the customs forms myself, I'd bang out my own letters... Then I'd go after little budgets, on a festival-by-festival basis, to be able to do it. Out of that grew a sense that the NFB should have a film festivals bureau. And miraculously, in one boom year I managed to obtain a secretary. Through the NFB's mandate, the film commissioner being in charge of cinematography, we evolved into the body that was responsible for pre-selecting the Canadian films that would represent Canada at Cannes. Those were wonderful years! We used to have a committee of 10 members to select, out of three feature films, which ones would go — if any. In that particular selection our jurisdiction extended beyond the NFB.

At the same time the Canadian film industry was developing, particularly in Montreal. It was mostly NFB 'drop-outs' that were making films. Gilles Carle was doing a little film on the side, Claude Jutra... a lot of people were. So there was still a pretty close link between the Film Festivals Bureau and these people.

In about 1970/71 Gérard Pelletier, who was then Secretary of State, announced that he was going to develop a comprehensive cinema policy. It was then thought that there might be a call for a film festivals bureau to tend to the entire Canadian film industry. So I applied for the the job when it was finally posted, and I got it. I've been doing the same thing now since 1966. There was just a short hiatus around '68 to '70... At one point the NFB decided that it would be better for the development of my career if I branched out into something else, and I'd just about had it having puny budgets and that sort of thing. So I decided to become an NFB distributor. I hated it! And I was terrible at it too. After about two years the NFB announced the re-opening of the Festivals Bureau post, so one day I sat down, banged out a three-page letter to Sidney Newman, single-spaced, saying that I would consider going back under the following conditions... Three days later I got a phone call from Sidney saying, how soon can you be here ? I said, does that mean yes to all my conditions? And he said yes, but be here! One week later I was back at the Board doing it. That was possibly the only wonderful, major, administrative victory I've ever had! But I wouldn't try it now in central government. The place is so big nobody would even realize I'd left.

photo: Teri Coburn

● Jean Lefebvre, Director of the Film Festivals Bureau, in his office (beside him, a Polish distribution poster for *The Silent Partner*)

Cinema Canada: *So when you joined the Film Festivals Bureau under the Secretary of State, you started in a newly created position.*

Jean Lefebvre: Yes. Although it began at the NFB, we moved to the Secretary of State when the film policy was enacted in '71 or '72. As of last April we are now with Arts and Culture, part of the Department of Communications.

Cinema Canada: *Is the new connection between the Festivals Bureau and the Ministry of Communications and Francis Fox a workable one?*

Jean Lefebvre: Up until this latest Cabinet shuffle it was hard for everyone concerned, including the Minister, because he really had two very important and huge portfolios (Ministry of Communications *and* Secretary of State) to handle. Now of course he can devote more attention to us. And I'm hopeful that it will work out.

Cinema Canada: *What exactly are the main aspects to your mandate ?*

Jean Lefebvre: There are two aspects to our mandate. It's very short. First, it's to do promotion/publicity to help further the distribution of Canadian films in Canada and abroad. Second, we organize and co-ordinate the official Canadian presence at film exhibitions in Canada and abroad.

Cinema Canada: *Within that mandate your Bureau operates a consultative committee to select the Canadian films which will be recommended to the Cannes film festival. The committee used to be broadly representative, with actors, directors, producers, critics, government reps, etc. Coinciding with Michael McCabe's direction of the Canadian Film Development Corp. the composition of your Committee changed radically to only two English and two French producers, along with yourselves. Was this a reflection of the new federal policies which were geared to bolster the commercial aspects of the industry ?*

Jean Lefebvre: No. The change in composition did not reflect those changes of policies. The only reason behind our limiting the number of people on the pre-selection committee was a practical one; the committee had become totally unmanageable. We were up to about 16 members and budgetarily it was enormous. Also, we realized that we at the Bureau have a certain feel for what a festival is looking for. But we don't want to be alone making the decision. So we said, let's limit the pre-selection commitee, since the only part in the Cannes festival that requires pre-selection is the competition itself — not the Director's Fortnight or the critics' film week.

Cinema Canada: *Given the former composition, the new make-up of the committee represents a pretty drastic change.*

Jean Lefebvre: Well, it was necessary. Now the selection process of the Cannes festival is a lot more open than it was. In the past, Cannes wasn't really interested in Canadian films. The organizers made comments like, "Oh, don't choose more than six films, you decide". Anything to get us out of their hair. Now, although we haven't tested it yet, I'm sure that if we had eight really sensational films and we suggested them to Cannes, they'd come and look at them.

Cinema Canada: *But having gone from directors and writers and such, to producers to make the selection...*

Jean Lefebvre: I suppose we could have asked the film directors to be there. In fact we dropped film directors because we said they are not directly concerned, even if their film is selected. Participating in a festival like Cannes is very expensive and whether or not to participate is a decision only the producer can make. That's the primary input. No amount of screaming and carrying on by the director — unless a director carries a whole lot of weight, but that would be an exceptional circumstance — will ever find the money and the commitment from the producing company to be able to back up a film that has been selected for showing in Cannes. Also, the Directors' Fortnight is an event in Cannes which is directed to the directors.

Cinema Canada: *Yes, but considering the actual screening and selection of the films to be recommended....*

Jean Lefebvre: In other words, have we made a sort of demarcation saying the competition is for the producers and money people?

Cinema Canada: *Yes, in terms of the influence that these people have over that selection. For instance, you may*

have four producers in there, and some of them may have had directing experience, but obviously the way they screen films will be different from the way directors do. Is there not an imbalance in favor of producers?

Jean Lefebvre : I don't think so. The producers we had this year were very honest in their examination of the films. We don't ask for a point system. The only stipulation we put to the selection committee is to imagine the film being shown in the Grande Salle in the Palais des Festivals at Cannes. Would the audience shriek with laughter, would it applaud, would it love it, would it hate it, would it fall asleep or what ? How would the audience react? The committee looks for six good films that can withstand that crowd of cynics at Cannes. Given the major decisions that had to be made as to which films were to be eliminated this year, the producers were also very sensitive to the financial interests that were behind these films. Mind you, no film was rejected on the grounds that it was so economically sound that it could stand it — make its way without the Cannes exposure. But every single aspect of a film was looked at when we arrived at our last decision... However, even if we didn't recommend a film, I believe that Cannes would agree to look at it, if it felt it was a strong enough one. As a matter of fact, there were producers, whose films were rejected this year, who phoned me up and said, "Would somebody's nose be out of joint if we just went ahead and sent it?" I said, 'No, by all means, get any Canadian film in there. I don't mind.' Our pre-selection system is merely to keep up our part of the bargain with Cannes.

Remember, we don't choose the members of the consultative committee. We ask the producers' association to choose them. Some of those producers were very busy but they gave up their time to come. I was really gratified at the level of discussion that went on about the films. These people may be producers and may be talking money and that sort of thing but believe me, when they got around the table discussing the films, they were discussing in critical festival terms the qualities and defects of each film.

Cinema Canada : *There was a two-year period, '79-'80, when the Canadian presence at Cannes was co-ordinated by the CFDC and not, as had been the case previously, by the Festivals Bureau, is that right?*

Jean Lefebvre : Well, no. The CFDC then was in charge of the Cinema Canada (not to be confused with the magazine) umbrella organization. We kept operating during that time as a separate entity within the Cinema Canada thing; limiting our action to the cultural side of the films that were participating. Ever since that particular period we have had a clear division between the CFDC and the Bureau, thank god ; because up until then it had always been a problem. We had put more into marketing, less into cultural and vice versa. Now it's clear, the CFDC is in charge of marketing, we're in charge of festivals and culture. And we get along great with the CFDC on this. So, when we're talking about the administration of Cinema Canada at Cannes, we're talking about the over-all approach of this umbrella organization. We had something like four offices in which were the CFDC, the Festivals Bureau, the Quebec film institute and last year the Ontario government came.

Cinema Canada : *So that kind of split suits you fine?*

Jean Lefebvre : It suits me great, again because of this dichotomy. I feel very comfortable dealing with what I call the cultural promotion, the overall image of the Canadian cinema, as opposed to dealing with the nuts and bolts and having to say simultaneously, "Don't miss the latest author film, but have I got a $10 million film for you to see !"

Cinema Canada : *There are as many festivals as there are days in a year. Your other committee, the grant committee, must decide which of the many Canadian festivals to fund. Does your Bureau have a policy, with regard to Quebec for example, of funding only those festivals supported or approved by the provincial film agencies?*

Jean Lefebvre : No, not really. The attribution of grants to film festivals in Canada follows several stages. Once we've studied all the requests for grants, we call in the representatives of the provinces in which the festivals will be taking place. We will have representatives from Quebec, representatives from Ontario, representatives from Alberta and that sort of thing. Now, these people who sit on the committee are allowed to and do participate in the discussions, only they don't vote. It gives us and them a comprehensive picture, not only of the amounts we are giving to the festivals, but of our priorities and their priorities with regard to the festivals taking place in the province under their jurisdiction.

It allows our grants to be complementary as opposed to creating duplication in some areas. The other people sitting on that committee are the representatives of the federal interests that are also approached by festivals for financing: External Affairs, Canada Council, National Film Board, CFDC etc. They are the voting members.

Cinema Canada : *What if a festival came to you, from Quebec let's say, without other funding and without the support of its provincial institute?*

Jean Lefebvre : We would look very seriously at a festival that had not convinced the granting authority of its own province of the necessity of its existence. I mean, I can't imagine a provincial authority that would refuse to fund a festival that is in line or that reflects the necessities of the filmmaking industry in that province.... We would ask the festival to substantiate to us that it served a need in the industry in its own province. If we felt it did we'd recommend a grant for it, realizing at the same time that we can never give a strong enough grant for any festival to operate on that alone.

Cinema Canada : *The festivals have to look for funding elsewhere.*

Jean Lefebvre : Yes. So, this is why, generally at least – and we've a applied the rule fairly seriously in the criteria for applicants – we ask that they have other sources of funding. It's taken for granted that they will have funding from their own governmental sources; preferably, not only the provincial sources, but also their municipalities, etc. We can't carry the whole load ourselves. It's as simple as that.

Once a festival has proven itself it becomes eligible for a grant. No grant is awarded automatically. Grants are awarded — and this was our priority this year — according to the services the festival offers to further the development of the film industry. If it offers a truly needed original service, then we give it a grant. But we give the grant to the festival not to the service. The whole idea of establishing a festivals grants program is to provide our growing film industry with an international base.

Cinema Canada : *When the grant committee met to decide upon the allocation of festival funding this year, it was instructed that the question of the Montreal festival could not be discussed. Why was that ?*

Jean Lefebvre : Certain film festivals have really established themselves, in the sense that they are *pro forma*. Montreal this year had been the object of an in-depth study by a committee of three, from three levels of government: federal, provincial and civic. It had been the

● Lefebvre at Cannes in 1979

object of a whole slate of recommendations, so the decisions concerning the Montreal film festival had already been taken in the light of a much deeper study than the committee could ever have produced.

Cinema Canada : *Did the committee feel that this had infringed upon its mandate?*

Jean Lefebvre : No, it knew the context. And also, we are getting to the point where we have some festivals that are *there*.

Cinema Canada : *What is the Bureau's annual budget?*

Jean Lefebvre : We get $350,000 (as of this year) which is exclusively for grants to Canadian film festivals, plus another $350,000 which is the Bureau's operational budget... for sending filmmakers all over to festivals, sending over 1,000 films to over 156 festivals, organizing the pre-selection committee meetings, publishing the Cinema Canada yearbook, our directory...

Every so often a Canadian festival will say, "You're giving money to the Cannes film festival, why don't you give us some?" It's not the same. We don't *give* money to Cannes, we *pay* to send Canadian films to Cannes and to other festivals, and that's our grant fund. And, by law, we are not allowed to mix both.

We have asked for $100,000 more for the grants budget for next year, but I'm 90% sure that we will not get it... Money's too tight. But we keep coming back with the same arguments every year because the situation is always the same; there's not enough money for film festivals. You could not organize *one* film festival on $350,000 let alone give *the* major grant to 12 film festivals as we're doing right now.

Cinema Canada : *You are the major grant giver then?*

Jean Lefebvre : Well, not in terms of amount. But in terms of guaranteeing to the provinces that this particular festival is helping us, and guaranteeing to participants from abroad that the government is backing a particular event. Also, by the mere fact that we do give money to these festivals, External Affairs may be prompted to step in and help a little more, because they'll say, okay, the Festivals Bureau has done its homework. It creates a sort of credibility for the festivals. It also allows them to go around to private industry and say, the government is interested in us as a non-profit organization, would you be interested in helping us? Therefore it's safe to say that we are still the key grant.

But if we're really going to have a serious overall involvement in this sort of thing we would need a minimum of $1 million. Also, we should be given permission to invest not only in the festivals but in the services that we insist these festivals provide to the development of the film industry.

Unfortunately, the very existence of the Festivals Bureau is a luxury of sorts. There are other priorities, which I fully understand and sympathize with. Which doesn't make my life any easier!

Cinema Canada : *To what degree do you have a close liaison with the filmmakers in this country, outside the Montreal/Toronto nexus for example?*

Jean Lefebvre : Up until a few years ago — when we could afford it — my assistant and myself used to go once a year for a week, say, to Vancouver. We'd ask the Pacific Cinémathèque to call in every single Canadian film that they knew about and we used to sit down, look at the films and have long conversations with the filmmakers. We can't afford to do that anymore. It was a fairly expensive undertaking. I still remember our going there one year, having seen Peter Bryant's film *The Supreme Kid*. Peter came to us and said, "I'm having trouble with the blowup, something went wrong with the lab, and the lab now refuses to work any further with it." So Jacqueline (Brodie) and I decided to play the wise men from the East, the big guys from the government, and we went to the lab and started thundering around and thumping on desks and said, we're sure you can recuperate that print and print a good one. And they said, well, we'll give it a try, come back tomorrow. So we returned the next day and sure enough after our little screaming session with them, Peter Bryant suddenly got a 35mm version of his film. That was part of the joy of being able to do it... I miss that time.

Cinema Canada : *Do you find that filmmakers from Newfoundland, for example, are making use of you?*

Jean Lefebvre : Yes. Through going to Yorkton, and with the help of the Canada Council and people like that, more and more people are aware of our services. Also, we inform filmmakers of our existence through our mailing list. We now have 650 filmmakers and production companies to whom we send – sometimes up to three or four times a week — copies of festival regulations and our opinions of these festivals etc. We leave it up to them to decide whether they can participate. If their films are eligible they can send them in to us two weeks before the arrival deadline for the inscriptions when we group the entry into one single shipment. Somewhat of a factory approach, but it allows us to be of service to more people.

Cinema Canada: *Let's presume that I've made my own film, I'm lacking confidence, I really don't know the ropes, I'm a filmmaker not a business person and I come to you. What in fact can you do to help me?*
Jean Lefebvre: A lot of filmmakers send us their films and ask for our opinion. I'm very much afraid of that situation. I do it as a service, but what do you tell a filmmaker who really believes in his film when his film is not of festival quality?

Cinema Canada: *The cold hard truth?*
Jean Lefebvre: If you do, the logical answer is, "How do you know, you've never made a movie?" But I *do* know, I've been 15 years in festivals. Still, we don't want to discourage them too much. Lately we've taken to telling people quite fairly, honestly, what we think of their films in terms of festivals, but we leave open the fact that we may be wrong, that there's nothing we'd love *more* than to be wrong. And we have been.

Cinema Canada: *And if it's a good film, I understand that you can assume some of the cost for that film?*
Jean Lefebvre: Any film that is eligible for a festival, that is sent to us with the entry form complete, all the proper documentation, etc., we will ship for the filmmaker anywhere in the world except North America.... But I wish filmmakers would take the time to read festival regulations. A lot of them don't. Often the film is not eligible simply because of the production year. Once a film is two years old it's no longer eligible for festivals.

Cinema Canada: *In addition to that shipping service, do you provide subtitling or dubbing?*
Jean Lefebvre: No. We purchase, for use in film festivals, certain films which fall under very clearly defined policy areas. For example, if a feature has been selected by a major film festival like Cannes, Venice, Berlin, etc., and subsequently garners enough invitations so as to monopolize the print for three months more than its participation in that major film festival, then we buy a print for festival use. We subtitle it in the other official language of the country and the print remains in our possession. It is strictly for use in festivals and it is never shown without obtaining prior permission from the producer and from the person who holds the rights for the film over the territory where we are sending it. We do the same, although much less, for shorts and documentaries: we will buy a maximum of three shorts or documentaries over the course of one year.

Cinema Canada: *How many foreign festival directors approach the Bureau and how many tend to by-pass you when looking for films for their festivals?*
Jean Lefebvre: That's a good question. Our Bureau has a reputation abroad of being a very thorough one. We're not like some government bodies which are trying to sell a particular image of their country and are therefore being very selective as to the films they show. We show everything that is sent to us — the good and the bad — to the festival directors. They come here and we take over their lives, literally, for three days. We rent a cinema, we put out a call for the films and for documentation of these films, we gather all the documentation we can on all the entries and give a copy to the festival director, so that he or she can study it during the few hours that they have free. Then we lock them up in a screening room, from nine in the morning until sometimes 12 or one o'clock a.m. and show them the films end to end. Very few countries are either equipped to do that or bother to do that. So, because of that, the great majority – 98% of the festivals – come to us.

The only ones that don't really come to us are the paranoid ones; the ones who say, they're government, they must be the equivalent of the Canadian CIA. They call their own little friends and arrange film screenings between them, etc. But to a certain extent, they're working against themselves, giving themselves a lot of work because by the time they've selected the films, these filmmakers will call us up so that we'll ship the films over for them to the festival... So we're still in control of the thing to a certain extent. If people want to go about it that way, fine, because my motto is, get as many Canadian films abroad as possible. That's what our image depends upon.

The Film Festivals Bureau ensured the Canadian participation in 156 film festivals in 1980 with 1268 Canadian film entries. At these festivals, Canadian producers had 964 films screened and won 242 awards. The Bureau, in cooperation with other government departments and agencies, organized 11 special prestige screenings involving 102 feature films and 15 shorts. Once again, the Bureau set up the marketing and press offices at the Cannes and Berlin film festivals, to promote and help sell Canadian films. The Bureau also administrated $250,000 in grants, which were distributed to 11 Canadian film festivals. Finally, the Bureau published its annual Cinema Canada *catalogue, containing complete, bilingual information sheets on the 59 Canadian feature films produced during the year. The catalogue was distributed to over 2,000 international film critics, distributors and buyers, as well as to 200 Canadian embassies and commercial missions around the world.*

Cinema Canada: *How does the unconventional nature of the film industry affect your working within a government department?*
Jean Lefebvre: Well, here we are in this huge department whose mandate is primarily to develop policy, a little island of very crazy people who are doing very material things — such as shipping films, buying films... There's no provision in government, like space allocation for shelves for films. Just asking for shelves for films is quite an experience! In terms of government we're "operational" as opposed to "policy." And being operational is very hard when you're dealing within a government department. This of course raises a problem that started at the NFB and is now on-going; that is, where should the Film Festivals Bureau really be? After 15 or 16 years in this position I can say, with a fair degree of certainty, that there is no established place right now, in government, where the Bureau could really be comfortably integrated. I think the closest we can get to this is our current set-up withing the Arts and Culture sector; because we definitely have a primarily cultural mandate.

Cinema Canada: *You must have to cope with some enormous bureaucratic headaches.*
Jean Lefebvre: Well, let's put it this way. Our means of operation here is devoted two-thirds towards internal justification and one-third to really doing our external work. This is the nature of the beast. We can't fight it. It's not justifying what we're about. Everybody knows what we're about. What we're justifying is even more frustrating. For example, when we want to buy film cans it's a three-month deal, with memos to everybody explaining *why* we need film cans, etc. Now try to imagine this particular sort of situation when you're preparing the Canadian participation at Cannes! It's an exercise in visiting Kafka's castle. It's absolutely incredible! And whenever we do, finally, get to the end of the Cannes film festival, we normally sit down and say, not, "Boy, are we glad we've had a good year," or a bad year; our real impression is, "Boy, are we glad we managed to *get* the budget in time, our permissions in time, our submissions to the Treasury Board in time," so that we could throw the little beach party for the press to promote a Canadian film that's been selected. That's our major victory.

Another example. In government, whenever you establish a contract you must make a call for tenders. Okay, now we have certain Canadian films that are selected by major festivals. What we want to do is guarantee the participation of the filmmaker of a given film, because by his presence he will generate a lot of copy, not only about his film but about Canadian cinema. Now, to be able to send a filmmaker there we're not entitled to give grants, or that is, travel grants. We have to *hire* the filmmaker, under contract, to do publicity for the Canadian film industry. So we go downstairs to Contracts and Administration and they say, well you didn't put out a call for tender... Well, there is no *call* for tenders because it has to be *this* guy and *this* guy alone! And they can't figure that out! And this is only one example of many. So we go back up and write a three-page memo why this person is the only person who can go, and therefore would they please waive the call for tender as part of the contract procedure.

If one wanted to be really down-to-earth practical about it we should wish to be attached to an agency. But if we were working with an agency I'm afraid that we might eventually be sucked into the agency's priorities and, the place being so small, again we would either look like a revolutionary group within the church, or we would fall in step with the agency and really vary from our course.

Cinema Canada: *Unless you were your* own *agency.*
Jean Lefebvre: Oh, well that would be too heavenly! And if the government started doing that there would be countless agencies that the government couldn't even keep track of. Besides, very few countries can even say that they *have* this sort of set-up.

Cinema Canada: *How does the attitude of senior management affect you, if at all?*
Jean Lefebvre: Above us, in senior management, people come and go constantly. Whenever, for example, a new senior manager comes in and visits administration he asks, "Do you have any problems with any particular sector?" Well, the Film Festivals Bureau is a small area, but it takes up a lot of our time. There are departments which will have one major expenditure over 10 years, like getting a satellite together and putting it up or something. But that requires exactly the same kind of contracts that we need to send filmmakers to the film festivals. So we keep hitting administration with contracts for amounts so ridiculous compared to these mega-sections — and we're giving them just about as much work... If one had to tote up the total number of requests coming from us to pay for the shipment of one film — you see, we've dealt with over 1,000 films last year; they would have to deal with 1,000 requests *twice*, once to bring the film in and once to return it. We keep them very busy. They know what we're about but they're not too sure that everything we're doing is kosher.

So every time a new senior manager comes in we always feel that there is towards us — I don't know, I may be paranoid — a sort of leeriness. I'm not referring to my direct manager, but really senior people, who are not really into film festivals and who don't understand the implications of what we're doing. Automatically they become very circumspect in dealing with us, which means that every three, four, or five years we have to move back to square one, to studying the mandate of the Bureau and rejustifying our existence instead of proceeding with an evolution that should have taken place over 15 years... We would like to do a whole lot more for shorts and documentaries, for example, but because of budget restrictions, etc. we can't. Features are only the tip of the iceberg, so it's frustrating.

Cinema Canada: *Speaking of frustration and the independent sector outside of shorts and documentaries, there is what you could perhaps call a 'national' cinema and an 'international' cinema in Canada. National cinema as being* Alligator Shoes *for example and international cinema as being* Tribute, *or whatever. The national films tend to be popular in some European countries because they reflect aspects of Canadian life that are not generally known, that are not carbon copies of American life. It's an insight for them and a cultural learning experience. Although those films often have trouble getting distribution they're fairly well accepted critically. The international films may pick up distribution, often do, and they're seen by much wider audiences. But do the national films ever make their money back, or are they constantly relegated to a kind of back-seat position from a distribution point of view?*
Jean Lefebvre: Well, that question hurts. It touches upon the reason why the Canadian government is backing an office such as this, so that we will give these films a fighting chance. It's obvious that when you have an author film, unless it's a multi-million dollar production that really speaks internationally — I'm thinking of a Fellini or a Bergman — you're right, the films are headed for a very limited distribution. It's only through exposure that these films can hope to find money — and not to recoup during the first two or three years, but to recoup eventually over 20 years if the filmmaker gets established.

A nice example of that is Jean-Pierre Lefebvre's movies. I'm sure Jean-Pierre

doesn't expect to make a fortune out of each film. What he wants is to have enough money left over to be able to make another movie, and maybe in 20 years some of his films will start bringing in their costs. That's basically all he can hope for. The thing is, festivals are incredibly useful in being able to publicize and create a public for these films. The most spectacular examples of the strength of festivals is Herzog and Fassbinder and the New German cinema... If it wasn't for festivals none of the New Wave German filmmakers would be where they are today.

Cinema Canada: *In contrast to many foreign countries whose films must represent a certain political persuasion, Canada appears to be fairly liberal.*
Jean Lefebvre: Yes, it's surprisingly liberal. I only once had problems with a film. And not because the film wasn't good – god knows, it was a marvellous film – but I wanted to find out if there would be any political fallout, and that was *Les ordres,* years ago when we sent it to Cannes. I sent it to the minister so that he'd be prepared if there was political fallout. He looked at it and was enthused by the film. He said, no, by all means go ahead, don't worry about that. So, in that respect we're very lucky.

Our biggest problem in Canada stems from the fact that we're not very politicized, we're not tuned in or sensitive to, say, the Europeans' political viewpoints. For us, the left is being a small-"l" liberal. The right is being Reagan. Whereas in Europe the right is being Hitler and the left is being a little more than Communist... Because of this we occasionally get films that are sent more out of innocence than anything else into a politically sensitive situation. I won't try to hide the fact that for example, if you participate in Moscow or in Leipzig, your film is going to be analyzed from a political viewpoint. Forget the qualities of your film, it will not be judged from that perspective. If you have a film that denigrates the West, if you have a film — whether intentionally or not — that makes us look like clods, they'll select it; they'll love it. If you have a film that makes us look good they won't even select it – or if they *do* select it they'll show it out of competition in a cinema five miles away

Cinema Canada: *My particular bias is towards the political films that come in from other countries, El Salvador and Iran, for example, and they are terribly anti-North American in general... I'm equating Canada with the States in this context, but that's how they see us.*
Jean Lefebvre: But in international cultural terms there are fashions with regards to politics; and right now America is out. It's been out since Vietnam. And unfortunately, our being North American easily throws us into that category. I remember a few years ago we sent a short film, among others, to the Moscow film festival because it was a good little documentary on a young ballet student. During the last three minutes of the film the kid is being interviewed and he says that he dreams of being another Baryshnikov. They refused the film on the grounds that Baryshnikov was named in the film. Now they told us this off the record, but a festival that would do that will have much deeper and far-ranging political views over a lot of other films. This is why I now counsel a lot of people as to the quality of certain festivals. I'm not saying that people should *not* participate in these festivals, as long as they know ahead of time what they're in for.

Cinema Canada: *Given your perspective on foreign film industries do you think that Canada has a clearly defined film policy?*
Jean Lefebvre: Yes. Definitely. There's been a lot of hue and cry about the capital cost allowance system, and right now, the entire film industry is focused on it. That's unfortunate. I think the CCA should be designed to help those films that are trying to be Canadian as opposed to being applied indiscriminately.

Cinema Canada: *Do you think it's doing that?*
Jean Lefebvre: Yes. When you look at the more recent limitations that have been imposed on the points system, films will have to be more Canadian in content, look and feel. And that's the basic purpose of the program.

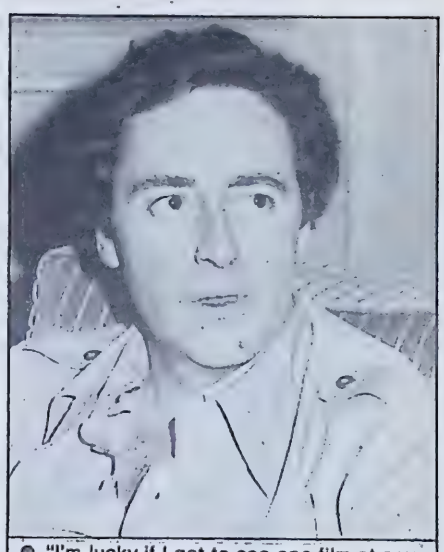
Cinema Canada: *In theory, yes. What about in practice?*
Jean Lefebvre: Yes, for heaven's sake. Otherwise we would have either a state that is totally "dirigiste"... or a state which couldn't care less about the development of the industry. I think that the Canadian approach is a sane one, in that we are "dirigiste" when we demand so many points for Canadian content etc., but at the same time we're leaving space for creativity. The Canadian government has tended over the years to develop services as the need arose, according to the way the industry was developing... But the industry is still trying to find its own way. Now, I'm fully aware of all the confrontations there are about Canadian content as opposed to the films that will make money and develop an industry base, etc. Well, I agree with both. Whether we like it or not, we have to go back to the old definitions; film is both a cultural and a commercial product, and unfortunately it's always been an uncomfortable marriage. It always will be... Films by nature carry that dichotomy.

Cinema Canada: *As does the country! Speaking of "uncomfortable marriages" and dichotomy, there is the nagging question every year of whether or not Canada can really justify* two *major film festivals.*
Jean Lefebvre: Let me put it this way. If I had my druthers — I never will, but if I had — I would like for Toronto to take place one year and Montreal the next... They would both get double the amount we give them and to my mind it would be much too perfect a solution to be possible.

Cinema Canada: *The complications for foreigners wishing to attend must be enormous when they take place only 10 days apart from each other. And from the Bureau's point of view there must be a lot of competition and antagonism. Do you think that the existence of two major festivals undermines the Canadian context?*
Jean Lefebvre: No. I think it reflects the Canadian context. And we're not talking about bilingualism, biculturalism or anything like that. Festivals tend to gravitate — and this is all over the world — around the centers of production. We have two established centers of production, and very active ones: Montreal and Toronto. If Toronto stops existing there will be another festival created immediately after. If Montreal stops existing one of the little peripheral festivals in Montreal will suddenly develop into the Montreal film festival. It's a natural state.

The industry is still building itself, and until it has reached the point of full development we won't know which of the two centers are most important. Not only in terms of money but in terms of turn-out, quality output and everything else. Suppose one of the centers turns out to be a *real* industry base and the other one becomes a cultural base? There will be a call for two festivals of a different nature.

Cinema Canada: *Given your global perspective of Canadian film in relation to foreign film, how do we compare?*



● "I'm lucky if I get to see one film at any given festival." (Cannes '81)

Jean Lefebvre: Well, this year is our best year ever... From a qualitative point of view I'm just overjoyed by the films this year – films like *Heartaches, Ticket to Heaven,* etc. It's been a fabulous year. We've never had so many good films. This is really the first year where our Cannes pre-selection committee really had to anguish over which films to recommend, because we have a limit of six. And there were a lot more than six that were good. For the first time, we didn't have just a minimum of six films really popping out, we had a lot of good films. And also, this year's production crystallized for us a problem we've been feeling for a long time – English-Canadian films tend to be overlooked by foreign film festivals, because in their minds, these films look "American". This year it really infuriated us because a lot of these films only look "American" to the extent that English Canada is North American, but no more than that.

Take *Heartaches* for example. We were so furious at Cannes because they liked it, but just not enough. It was close to being selected, but it wasn't. We were very disappointed. My assistant Jacqueline Brodie and I have given ourselves five years to develop a promotional plan to revalorize, or valorize, in the eyes of foreigners, the English-Canadian context. It's been easy for Québécois films because in the minds of foreigners they don't look American, they don't have any other look. But the instant you're dealing with English-Canadian films there is this very peculiar attitude. I think it stems more from a lack of information as to what constitutes English-Canadian culture than from a political stance. And this is going to be our prime objective in the future. Until now there was always some validity to the attitude that the majority of the anglophone features seemed to be bending over backwards to look American. But this year it's not true. These films have a truly English-Canadian — as opposed to Québécois — film context, look and feel to them.

It is harder for us to obtain an English-Canadian film for a festival showing if it has already found an American distributor,for instance, than it is to obtain a film from Quebec. Over the next five years, we are going to have to count on the strong co-operation of Toronto-based producers to allow us to show their films as Canadian, in a Canadian context, so as to develop world sensitivity towards things English-Canadian, if you will. This is a fight we can't win on our own; we've got to be able to obtain the films first.

Cinema Canada: *Does the cultural mandate of the Bureau limit the sort of films you're interested in?*
Jean Lefebvre: You know, two years ago we were very gung-ho on culture. We didn't fight with producers for them to show us their films. If they said, "No, it's a commercial film, it's not for you," we let it go at that. But I still remember once, when I had an hour to lose at the CFDC in Montreal, there were all these cassettes of Canadian films, and I said, "My god, there are a lot I haven't seen" ; so I fished out *Death Weekend.* Cinépix had said, "No, no, no, it's commercial, you wouldn't want it." I was furious at Cinépix because it's a very well-made film. It was made at the height of the horror-movie boom and, taking that into consideration, the film was very good! We could have placed it in horror film festivals, in exploitation film festivals, and it would have won all kinds of awards...

Cinema Canada: *But isn't there a point where one side or the other becomes top-heavy ?*
Jean Lefebvre: This is what I'm saying. And I wish your readers would take that into consideration. This office is not only after the really heady, cerebral stuff, we're after good films, period. And there is nothing wrong with a well-made horror film. You need just about every kind of movie if you hope to have any kind of industry. Good horror films, good violent films, even good sex films. And good author films. Yes, you need a good selection.

Cinema Canada: *One last question. Some would see your job as an enviable one — going to festivals, screening films... How do you see it?*
Jean Lefebvre: Well, let's put it this way. Item one, I travel too much; item two, I don't get to go to enough festivals to be professionally satisfied — and I'm not talking about seeing films. I go to about four festivals a year abroad. I'm lucky if I get to see one film at any given festival. Because of the nature of my job I don't really go to a festival I go to a film convention. I run after people, not films.

Cinema Canada: *And you're not burnt out after 15 years?*
Jean Lefebvre: I hate airports... and suitcases. But no, apart from that, I'm going to say something silly, I think I've found my calling ! And god knows, I'm still as motivated as I was when I started.

Cinema Canada: *So the cause of Canadian film is worth the effort then?*
Jean Lefebvre: It's one of the most exciting causes I've ever known! It really is. ●

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TORONTO FESTIVAL

Bonanza beats all

by John G. Harkness

At the end of the 1980 Festival of Festivals, director Wayne Clarkson said that he foresaw a reduced program with increased repeats for the 1981 Festival. Only half that prediction came true, with increased repeat screenings from every program filling the Carlton Cineplex and the Fox Theatre in Toronto's East End, as well as the West End's Revue Cinema. The first-run program, however, expanded, making it even more difficult for the dedicated moviegoer to see everything – and the truly dedicated moviegoer wanted to see everything. You could see them clustered in the lobbies of theatres frantically comparing notes ; "*Asphalt Night*, is that bad ? Well, if I skip the animation I can make it to that other German picture at the Towne..."

Add to this a round of parties that truly staggered one's tolerance for cold quiche and crackers with interesting cheeses on them *and* a Trade Forum that ran eight days, and one started to go blurry after about five days – in a Festival that lasted 10.

The numbers game

Clarkson had anticipated approximately $170,000 from the box office. By the first Tuesday, the Festival had grossed $160,000, causing Clarkson to revise estimates to a gross of upwards from $200,000. Every aspect of the Festival was up from expectations : over 150 features, plus eight feature-length animation compilations, plus a huge number of short films ; an anticipated revenue of $3000 from the animation series broken by 25% in four days ; the Critic's Choice series (which largely consisted of extremely depressing German and Dutch films) 100% sold out ; and Jonathan Rosenbaum's series of Buried Treasures reaching 80% of the 1980 box office in four days.

Dial M for Murder, which kicked off the Third Dementia series, turned away 1,000 paying customers. *Diva*, a runner-up for most popular film, had a couple of hundred people in the street at a repeat screening at the Revue Cinema. The Opening Night Gala, Ralph Thomas's

John Harkness, former **Cinema Canada** *reporter, is a Toronto free-lance writer and film critic.*

photos : Ron Levine

● **top** Fest party at Gracie's Restaurant featuring director Clive Smith and Mellany Brown of *Nelvana* **centre** bare behinds to promote *So Fine* at the opening party (Four Seasons Hotel) **bottom left :** Harold Greenberg, Dusty Kohl, and Saul Rubinek at Astral bash (Sutton Place) **right** T.O. Mayor Eggleton at ribbon-cutting ceremonies
opposite (top) Buck Henry, Caryn Smith at Gracie's **(bottom)** Jonathan Welsh and friend at opening night party

Ticket to Heaven, even turned away about 60 silver passholders who had paid $500 for their Festival admissions.

The pass sales for the Festivals all reached new highs, with 180 gold patrons (at $1000+), 150 silver patrons ($500), and an estimated 900 straight passholders ($85-100).

Clarkson said at a mid-Festival press conference that he was seriously considering either eliminating the passes for the 1982 Festival or restricting their numbers and raising the price. Nothing succeeds like excess.

The trade forum

There was really only one issue at the Trade Forum this year – pay-TV. At a day-long seminar chaired by feature producers Peter Simpson and Bill Marshall, a large number of the regional, specialized and national applicants presented their cases and ripped at each other.

The regional applicants were a fairly unified group, for they had little conflict of interest and a common enemy – the national applicants. Wendell Wilks, representing one of the Alberta applicants, tore into the cable industry, saying that "people think that pay-TV is something new. We have had pay-TV for years, only we call it cable. I don't see any reason that the cable industry, which has contributed nothing to the production industry over the years, should get even richer from this new industry."

All the regional applicants disliked the idea of a national monopoly, but sidestepped questions on the possibility (or necessity) of a purchasing consortium to deal with national and foreign purchases of materials.

The national applicants attacked each other with much greater relish. Jack McAndrew of Performance referred to Canadian Premiere as the "cable company application" (the cable companies hold a 27% equity interest in Premiere). Moses Znaimer of Premiere accused TeleCanada, the universal subsciption system, of "being wrong, because it assumes that Canadians will not buy Canadian programming unless it is forced upon them."

Chairmen Simpson and Marshall had perhaps the best perspective on what the cable hearings were about. They had the national applicants speak in order of financial promises to the Canadian production sector.

Marshall also voiced a sentiment that must have been on the minds of many. "I have dealt with many of these people as a producer, and despite their promises, I have about as much faith in their commitment to Canadian production as I do in Attila the Hun's commitment to day-care centres."

The Bar Association's two days of seminars were highly technical and, on occasion, impenetrable even to the lawyers in the audience. When Beverly Nix, a lawyer from Warner Brothers in L.A., spoke on contracts and residuals, you could see eyes glazing all over the room.

The Bar Association also threw a luncheon at which the sandwiches were served with the crusts cut off. This reporter felt about seven years old.

The most interesting panel outside the pay-TV seminars was that of accountant Richard M. Wise, who talked at length and with passion on how to read a prospectus from the point of view of an informed investor. It was a breath of fresh air to hear him lace into the high-budget pictures loaded with "soft costs" – financing, guarantee kickbacks, allowances, overhead fees – that have become so high in this era of 25% interest rates that one can often see a $5 million-budget film that has only $2.8 million on the screen.

Yet aside from Wise and the dress rehearsal for the CRTC hearings, one has to wonder about the value of the Trade Forum. Surely there are few businesses as concentrated and inbred as the film industry. (In a way, it reminded me of nothing so much as Rick Salutin's famous observation that in the afterlife, as the souls make their way toward heaven they encounter a fork in the road, with one path labelled "Heaven" and the other, "Panel discussion on Heaven." You can tell the Canadians because they always choose the discussion over the real thing.)

The parties

It is an axiom of film industry parties that they are too crowded, and that no matter how early you get there the food is already cold. If the *Chariots of Fire* party at Gracie's proved it beyond a shadow of a doubt (Overheard in the street : "God, they should give this party an award for worst food." "Yeah, but you end up eating it anyway because it soaks up the booze !"), the *Cutter's Way* party at the Blue Angel was a partial disproof. If there were fewer big names this year, there were more interesting character actors around – Robert Carradine, R.H. Thompson, Saul Rubinek, Jennifer Dale, SCTV's Catherine O'Hara, Buck Henry, John Heard and Winston Reckert, to name but a handful.

The films

If there was a theme this year running through the films in almost every series, it was desperation. It was like having a ringside seat at the decline and fall of Western Civilization. David Overbey's Critic's Choice series was loaded with these pictures, particularly the German films like *Asphalt Night, Angels of Iron*, and *Desperado City*. It even seemed to infect the comedy series programmed by Ted Riley and Stephen Cole. The yukfest included such comic moments as *The Apartment* (with the most stunning scene of sexual humiliation in the American cinema), *Mickey One* (the first truly paranoid movie), *Lolita* (murder and more sexual humiliation), *Shoot the Piano Player* (death and romantic loss), and *Macunaima* (cannibalism).

It is interesting that the audiences at the Festival, in their voting for the Labatt's Most Popular Film award, largely ignored the despair for the nostalgic stuff of *Chariots of Fire*, the eccentricity of *Diva*, and the comedy of *Heartaches*. Strong showings were made by the jazz documentary *Imagine The Sound*, and the films *Cutter's Way* and *Prison for Women* (which was so popular that Pan-Canadian opened it at the International Cinema while the Festival was still in progress).

The Canadian films at the Festival this year were extremely encouraging, with all three of the galas (*Ticket to Heaven, Heartaches* and *Threshold*) attracting full, attentive houses and at least respectful reviews. *Heartaches*, despite an antipathetic review in the *Globe & Mail* (which sent a food writer), was especially welcome, as it hailed the return of Don Shebib-at-his-best to the ranks of Canadian filmmakers.

In the other events, Canadian films were well received, with Harry Rasky's *Being Different* drawing sellout crowds, a distribution pickup for *Prison for Women*, and some fine reviews for Gilles Blais' Hare Krishna documentary, *Les Adeptes*. Virtually the only Canadian film to draw universally negative review was Bonnie Klein's *Not a Love Story : A Film About Pornography*, which was cleared for a single Festival screening by the Ontario Censor Board.

This was also the first year in which not a single film was cut by the Board. As a special screening facility, the Festival underwent classification by documentation, and the Board only requested to see 11 pictures – some of them controversial, like *Not a Love Story*, the Brazilian film *Pixote*, and Makaveyev's *WR : The Mysteries of the Organism* (screened uncut for the first time in Ontario), and some which were set for commercial release following the Festival.

It would seem that the Board has finally recognized that the "community standards" which govern their rulings are not necessarily those of Agincourt or Tilsonburg.

By and large, the films this year seemed better. There were no galas as embarrassingly awful as last year's *Loulou* and *Deathwatch* (although *Neige* came close), and if there was no *Les bons débarras* tucked away in a sidebar series, there were such discoveris as Raoul Walsh' 3-D *Gun Fury* in a crystal-clear new print from the Columbia Archives, and the British Film Institute print of Fritz Lang's German-Indian productions, *The Tiger of Eschnapur* and *The Hindu Tomb* in the Buried Treasures series.

The future

To compound the serious moviegoers' problems for the 1982 Festival, Clarkson has promised the most comprehensive series of Canadian films ever – over two hundred pictures to be screened in five theatres across Toronto. "Quick, Gladys, the Murine." The series will be, according to Clarkson, definitive, and will produce eight to 10 major publications.

There are also rumours from informed sources that 1982 will be Clarkson's last year at the helm of the Festival of Festivals. The question is not what will happen to the Festival, but where will Clarkson go after running the largest publicly-attended film festival in the world ? ●

Mexico

DOUBLE TAKE

Sergei Eisenstein's Que Viva Mexico, *newly edited by Grigori Alexandrov, is ready for distribution in Canada. Two film reviews follow. The first, written by filmmaker Philip Hudsmith, is on this version of* Que Viva Mexico. *The second is on Hudsmith's own film,* Eisenstein's Mexico, *which traces the route of the great Russian filmmaker and reconstitutes his spiritual journey.*

TAKE ONE

Better late than never

by Philip E. Hudsmith

● above Eduard Tisse, Eisenstein (holding fan) and Co. on location in Mexico other photos production stills from *Que Viva Mexico* (also used in *Eiseinstein's Mexico*) courtesy of Lilly Library, Indiana, Mexico

Que Viva Mexico ! was a cause celebre back in the thirties. Conceived as an epic poem about the Mexican Spirit by the famous Russian film director Sergei Eisenstein, it became a tragedy with tears when Eisenstein's backer Upton Sinclair, the left-wing author, halted production and refused to let the Russian genius edit his film; instead, he let Hollywood's favourite Tarzan producer, Sol Lessor, put out a travesty called *Thunder Over Mexico*. Much thunder echoed around Sinclair's ears after the premiere at New York's Rialto cinema, and miles of ink and paper have since been expended on the aborted movie. The ensuing furore did little good for Sinclair's reputation. Eisenstein, of course, was heartbroken.

Eisenstein (who made such memorable films as *Battleship Potemkin, Strike*, and *Ten Days That Shook The World*) never did get to lay hands on his rich material again. But almost everybody else did, including Eisenstein's biographer Marie Seton. The results were all pretty mediocre and none of them did very much for art, poetry or the Mexican Spirit. Long after the deaths of Eisenstein and Tisse, Grigori Alexandrov brooded alone in Moscow, waiting for Upton Sinclair to die so that he could get his hands on the remainder of the material and complete the film. Finally in 1973 the State Film Fund of the USSR purchased what was left of the footage from the Museum of Modern Art where it was being preserved under Sinclair's strict edict that it was never to go to Russia. Fortunately for Alexandrov, Sinclair shuffled off his mortal coil in 1968.

There is a school of thought which maintains that if a film director dies, the film should be abandoned and nobody should attempt to complete it. This is a ridiculous precept of course, because studios usually have a lot of money wrapped up in any film. For reasons of financial solvency they are unlikely to leave it on the shelf out of deference to a dead man. A thankless task awaited Alexandrov in his attempt to complete Eisenstein's film, because he was in one of those damned-if-you-do and damned-if-you-don't situations. Alexandrov, however, is obviously a man of courage. For, with only the scraps left at the bottom of the barrel to work with, he had the temerity to go ahead anyway. His efforts have given us a substantial glimpse of what Eisenstein's dream might have been.

Basically Alexandrov constructed his film close to the lines of the scenario he and Eisenstein completed in 1930. There are of course gaps where material is missing, such as an episode about the soldaderas who followed their soldier husbands into battle under Pancho Villa. The bullfight story called "Fiesta" also leaves a lot to be desired: if it was intended to impress bullfight fans it misses by a mile and is at times badly edited. Whoever heard of a downed picador placing the banderillas (brightly coloured barbed sticks) to impress his lady love? This episode is also incomplete in that it lacks the "Our Lord of Chalma" sequence, which Eisenstein had intended to use to interweave reality with the metaphysical.

The prologue and the "Sandunga" story (about the matriarchal system in tropical Tehuantapec and the necklace of gold coins that is actually a woman's dowry – a hangover from the days when British engineers were attempting to build the Tehuantapec Railway and the Tehuanas refused to accept paper money), are well done. "La Sandunga" is the song of Tehuantapec, and the sequence captures the feeling so well-expressed by a local poet when he wrote:

When the longed for day is here
When Death's agony with stiff,
compassionate fingers,
Closes at last, my eyes,
Play the Sandunga and if I do not awaken
To its plaintive sound
Let me sleep on, for I shall be dead.

The epilogue is as good as Alexandrov could have made it with the footage that was left to him. It is still possible to see the big wheels of laughter, as Eisenstein called them, making the empty eye sockets of cardboard skulls wink "as if to say that death is an empty box through which the vortex of life will always force its way no matter what."

On the negative side is a lacklustre narrative which is informative at the wrong time. When you really want to know something it is painfully silent. This may be a fault of the translation from the Russian. The music too is ill-conceived, and practically non-stop throughout. It seems to be largely the Russian concept of what Mexican music *should* sound like. The "Sandunga" though, as indicated before, is extremely memorable and lingers in the mind long after the credit titles have rolled. One wonders why heavy electronic music was used for the prologue when the Eisenstein-Alexandrov scenario specifically calls for "the quaint rhythm of the drums of the Yucatan music, and the high-pitched Maya song" to accompany the funeral procession.

On the plus side are Eisenstein's staggeringly beautiful foreground compositions and his use of the triangle motif throughout, obviously inspired by the volcanoes and pyramids of Mexico. There is also Eduard Tisse's matchless exterior photography to marvel at. From the cinematographer's point of view *Que Viva Mexico !* is a joy to watch. This part of the original dream for the film was realized widely, boldly and significantly. But as one watches the magnificent vistas unfold, it is impossible not to wonder what Eisenstein would have done with his magnificent footage.

All in all, there is much to admire in *Que Viva Mexico !* But most important is the praise due to Grigori Alexandrov for his valiant attempt to give life and form to his friend's long-lost dream. In the precarious world of film many scripts never get past the producer's waste basket, and it is encouraging to know that a film can still be completed after fifty years of waiting. Canadian filmmakers with unborn masterpieces wasting away in desk drawers can surely take heart from Alexandrov's example. Persistence and patience do, eventually, pay off. ●

Philip Hudsmith is an independent filmmaker, author and songwriter. He has produced several of his own features including, Tahiti Mon Amour, Eisenstein's Mexico, Journey to Hong Kong, *and* Apollo and the Aquanauts.

Que Viva Mexico !

d. Sergei M. Eisenstein **sc.** Sergei M. Eisenstein, Grigori Alexandrov **d.o.p.** Eduard Tisse **ed.** Grigori Alexandrov **p.c.** State Film Fund U.S.S.R. **dist.** Frank Taylor Films Inc. & Creative Exposure.

TAKE TWO

Mañana never comes

by Rudy Wrench

Que Viva Mexico ! has been a problem to film people ever since America's favourite left-wing novelist, Upton Sinclair, got worried about the mazuma that was being spent on S.M. Eisenstein's Montezuma epic, and pulled the plug. It all happened way back when in the thirties.

Since that unhappy time, more has been written about *Que Viva Mexico!* than any other film, finished or unfinished, with the possible exceptions of Melies' *Trip to the Moon*, Griffith's *Intolerance* and Gance's *Napoleon*. It seems that Eisenstein, the Russian film director (who startled the world with *Potemkin*) got fed up writing film scripts for Paramount and wanted to get away from it all. Browsing over some books in a Hollywood bookstore, he decided to head for Mexico, and found a backer in Sinclair.

It took him, so the legend goes, a couple of months of drifting all over the place before he came up with an "I Love Mexico" script that made his backers chortle as they imagined themselves turning cartwheels all the way to the bank. Needless to say, they gave Eisenstein the go-ahead, and in his own inimitable style the famous Russian churned mile after mile through a hand-turned camera, and filled hundreds of cans with unusual compositions and striking pictures of Mexicans at work, play, in bondage, and exhibiting a religious fevour that was the direct legacy of the Conquistadors who visited the country back in the 1500s.

When his backers pulled out, Eisenstein returned to Russia. Worse was to come when no one would let him edit the film he had shot — while everybody else was allowed to do what he liked with it!

The director was not the only one upset by the fate of his film — which was never completed. Sympathetic to Eisenstein's problem, Philip Hudsmith crossed the Rio Grande and started back-tracking along the Russian's trail to see if he could discover a few clues. The result was the film *Eisenstein's Mexico*, dedicated to Anita Brenner and the Mexican Spirit. (Brenner was the lady who tempted Eisenstein to stray beneath the border in the first place with a book called *Idols Behind Altars*. Her book described how Catholic altars were built on Aztec Pyramids. This practice apparently caused considerable confusion among the natives who lived unhappily ever after because they couldn't make up their minds which type of sacrifice they preferred — Aztec or Christian.)

Unlike Eisenstein, Hudsmith got to edit his film, and stoically endured the agonies common to most filmmakers who try to get their films to the screen. The subject matter in Hudsmith's film is unusual. Most moviegoers are accustomed to seeing *finished* films. Hudsmith, on the other hand, shows us, in part, how Eisenstein's film was *not* made.

The film begins in an eerie dead world — much as Eisenstein's film was supposed to begin. Ghostly footsteps of a sacrificial victim move upwards to the top of a pyramid, a knife falls, and pyramid and gargoyles turn red, suggesting the blood that has flowed down their sides. A wind echoes hauntingly, reminding us that we are in the past. After the titles, more ruins follow and some of the places where Eisenstein filmed his prologue are seen. Some images from his film are shown, but these are stills: surprisingly, Hudsmith does not use any of Eisenstein's actual footage, only stills, drawings and paintings. The stills are well chosen and include many we have not seen before of Eisenstein at work on his film. With one exception the drawings are well done and add colour. The exception is a close-up of Eisenstein smiling. It is clumsily executed, and the smile seems incongruous at the moment it appears, because it coincides with some fairly melancholy subject matter.

The famous symbolic image of the three lions — sleeping, walking and aroused — from *Battleship Potemkin*, rendered through the medium of watercolour sketches, is used as a stepping-stone to a discovery of Eisenstein's editing techniques and his passion for montage. This in turn is related to the type of symbolic imagery Eisenstein had planned to use, giving the viewer an insight into what his film might have looked like.

Hudsmith also uses photographs or drawings of certain famous people who speak in the film. Familiar Film Board photographs of John Grierson accompany Grierson's critical assessment of Eisenstein's abilities as a filmmaker. This is logical enough, but some viewers may be unaware of Grierson's own prestige as a filmmaker and critic. An introduction, or at least a name subtitle would have helped. (Perhaps this could be rectified in future prints.) Structurally *Eisenstein's Mexico* is sound. Hudsmith appears to have found the ideal shape for the exposition of his material. It provides an excellent overview of the problems encountered by a famous film director making a film in a foreign country. When treating the various stories Eisenstein had woven into the fabric of his screenplay, Hudsmith gives them a different order. He lets them evolve out of their new context. Instead of attempting yet another reconstruction of *Que Viva Mexico!* Hudsmith concentrates on the Russian's creative ideas about Mexicans and their culture.

These days too many Canadian films rely on rapid cutting to get their messages across. Hudsmith occasionally also wanders off into some frenetic montage patterns of his own. But towards the end the pace slows down and the film becomes purely contemplative. As the various threads of the intellectual arguments presented come together we begin to realize just how great a tragedy the loss of this particular film was to Eisenstein. We are also led to reflect upon the possibility that the world has lost an extremely valuable work of art which would have offered a unique look at the Mexican soul and its part in the scheme of things. Regrettably, for some great artists and their work, *manana* never comes.

EISENSTEIN'S MEXICO **d./sc./p./d.o.p.** Philip Hudsmith **additional photog.** Bob Fresco **art** James E. Smith, Anthony Westbrook **fotomation** David Adolphus **narrator** Derek Best **voices** Peter Losovic (Sergei M. Eisenstein), Ralph Brunjes (John Grierson), Frank Demsar (Lev Kuleshov), Delip Mirchandani (Santa Anna, Juarez, Augustin Aragon Leiva) **stills** British Film Institute, Lilly Library/Indiana University, National Film Board **quotation** from "Sergei Eisenstein" (biography), permission from Marie Seton. Produced with the assistance of the Ontario Arts Council **p.c.** Hudsmith Productions (1978) **running time** 50 min. **dist.** Frank Taylor Films Inc. in collaboration with Creative Exposure.

Rudy Wrench is an independent filmmaker, free-lance writer and photographer. His films include Blizzard, Sequences, The Film Craft Series *(NFB) and* Full Circle *(NFB).*

During the winter months, Cinema Canada *will pay special attention to the young filmmakers who have made an impact recently. Although the commercial feature boom has all but obscured the other work being done, a new generation of filmmakers is on its way, winning awards and making a mark. Halya Kuchmij took the Genie last year for her short* The Strongest Man in the World, *Clay Borris took his* Alligator Shoes *to Cannes, Sturla Gunnarsson received broad press attention last month for* After the Axe *which was recently shown on the CBC, and Ron Mann is wowing the festival crowds with* Imagine the Sound.

The following is an interview with directors Sophie Bissonnette and Joyce Rock. Together with Martin Duckworth they won this year's Prix de la Critique Québécoise for A Wives' Tale. *The prize is awarded each year by the Québécois critics for the film judged to be the finest of the preceeding year. Their choice was at once a commentary on the commercial production scene, and a great honour for these two young women directing their first feature-length documentary.*

Docu strikes home

by Jacqueline Levitin

● "When you see this film you see our signature..." Joyce Rock, Sophie Bissonnette

A Wives' Tale (Une histoire de femmes), has been one of the most enthusiastically received films of the year in Quebec. Recording the participation of the wives of the 12,000 strikers in the historic eight-and-a-half-month-long Inco strike in Sudbury, Ontario, directors Sophie Bissonnette, Martin Duckworth and Joyce Rock have brought to their story a warmth and intimacy that is rare in political documentaries.

As in the 1958 Inco strike, the strikers' wives in 1978 formed a wives' committee, but an independent committee this time instead of a wives' auxiliary. The group included 250 out of a potential 7,000 women. Sixty were active. The strike was already in its fourth month when the three filmmakers first went to Sudbury. They stayed for the next four-and-a-half months. Joan Kuyek, a community organizer whom the women had chosen to chair their meetings introduced them to the committee. Together they negotiated the terms of their presence – permission to attend and film meetings, permission to follow certain women on their daily activities in the service of the committee, and general roaming privileges in exchange for the wives' power to decide, by a majority vote, to accept or reject the finished film.

The women they followed closely, a representational group, became the "main characters" of the documentary. Each of the filmmakers had accommodations in the home of a striker's family (often a main character's) where there was sufficient room to make a long-term arrangement tolerable. Their rapport with the women is evident in the spontaneous quality of the conversations in the film.

Jacqueline Levitin is a film professor at Concordia University in Montreal.

Sophie Bissonnette : We knew what kind of political film we *didn't* want to make. We didn't want to make a film where we would be talking in the place of the women who were there. We thought that in a lot of films that we had seen about strikes, at some point just as someone was getting into something, you felt that the filmmaker was scared of what that person had to say ; of where it would lead to.

What was most important to me was the feminist films I had seen and the approach of letting women speak, and of a more intimate understanding and portrayal of human relationships.

A lot of films about strikes, or about working-people's struggles, seek out people in leadership positions or people who are extremely articulate. They give a very glossy picture of what the strike is about, as if they are afraid to show that a strike is more than that. You hardly ever get a more intimate portrayal of what people might get out of a strike other than what they've won in their negotiations. For example, for one of the striker's wives it might be that she decided to learn how to drive – which, in a housewife's life, can be an enormous step.

But because we knew what we didn't want to make, but weren't sure of what we *were* going to make, we constantly had to fight our own fears. We thought "maybe we should go and get the union's point of view on this," or "maybe we should find out what the husbands think." We ourselves were afraid of what kind of film we would have, if it would be a valid film if we *only* had the women's point of...

Joyce Rock : ...If "the girls" only speak for themselves.

Sophie Bissonnette : You have to constantly fight against those images that are in your head, that you see on the news, that are in every documentary and every political film you've seen. That you're supposed to be making a film about a strike and should film a picket-line and all those obvious things. So we had to put our foot down. We had to be clear about what this film was going to be about. And also fight against our own fear of "Am I completely crazy to want to film this kind of situation ?" Because it was new territory. Can you imagine that in Quebec I can't think of a single film that talks about working-class women ? They're a majority of the population and they've never been on film! It's very terrifying to make that first film because you don't know how to show them. Because the only images you have are the soap operas in the afternoons and the ads you see. And the question keeps coming back "Maybe they don't have anything to say. Maybe this is totally boring." It's a lot like what those women were going through during the strike. Suddenly during the strike they could afford to think things they thought were crazy alone in their houses. Maybe it was unthinkable alone in their houses to say "I should be able to go to the general meetings" but then three of them would get together and find out "you think you should go to general meetings also!" We tried to show in the historical part of the film that all the women in 1958 and before would have done all the things the 1978 women had done, but thanks to the feminist movement there was a feeling that these women could think these things and not be crazy, and we could make this film and not be crazy.

Joyce Rock : The strongest influence on me making this film was the body of *cinéma direct* in terms of its attitude and approach. And it's interesting in terms of the acceptance of the film. It's bizarre because the film was 75% in English originally and then translated, yet the film is immediately understood in Quebec. The press and the film critics here never asked questions about the style or what the film was about. They all got the point even when they didn't necessarily agree with it. What I realized was that in Montreal our kind of film, or other documentaries or fictions, have a constant place in the culture pages, while in Toronto it is "What Hollywood starlet is in town ?" or "What is Canadian culture ?" or "What is Canadian film ?" In Toronto, when I would ask critics who came to the press screenings, "Are you going to do an article ?" their response was "I couldn't possibly. This is such a terrible film." And when I'd ask them why, they'd ask questions like "Is this shot in 35 or in 16 mm ?" and they wouldn't understand why the camera was sometimes shakey. It seemed to me that most of them had no experience of *cinéma vérité,* and the few who did thought that the film must be *cinéma vérité.* I had to explain to them that the predominant use of *cinéma vérité* in the States was generally very manipulative, with an attitude of, "No matter what the cost, I've got to get this on film because this is real and this is life."

Sophie Bissonnette : Here political filmmakers, because there is a much greater political consciousness, are not afraid to talk about politics in everyday life, are not afraid of filming very banal situations and presenting that politically. In Ontario or in the films that I've seen from English Canada, I can't think of a political film that is not dogmatic, that is not imposed from the top, that

does not have heavy narration, while here the approach is very different. Here the approach is of going to the people and letting them speak and living with all the contradictions and conflicts and not being afraid of them.

I don't feel a split here between the filmmaker and what he is filming. When I see Quebec films I see emotion and, in a documentary, I see, without narration, that the filmmaker has put himself in the film – not in terms of doing something, but an emotional involvement.

The kind of rapport we had with the wives of the strikers comes from acknowledging in that film that I am a woman making it. Not only that I'm a woman, but that I'm a woman living in Montreal, with certain political experiences.

Joyce Rock : We never felt we had to put ourselves physically into the film. Yet when you see this film you see us, our signature, how we structured it, how we ended it. It's very different from the films I don't want to make where people pretend that they're not there and they're not manipulating and then it becomes a manipulative process.

But that's also why the CBC won't buy the film. Their basic argument is that their mandate is to be journalistically responsible, which means covering both sides. I pointed out to them that this wasn't journalism, it's a movie. But they don't make that kind of distinction. I'm not a journalist. I'm a filmmaker and it wouldn't be as interesting a film if we showed both sides. And they say, "What if INCO comes along and wants us to show one of their company films ?" Our response was "Great! Show it! Stop treating your spectators as imbeciles. People would understand far more if they had the right to see two totally committed points of view from two totally different perspectives." But that's not the CBC style, nor is it the Film Board style.

I think it is important to ask who makes movies in this society, where do these people come from, what people get to go to film school, or what people *got* into the Film Board, because now the doors are closed. But twenty years ago when they were recruiting young people how many women did Tom Daly recruit when he recruited all those men ? How many working-class men and women ? It's given us a lot of good filmmakers. They were white, Anglo-Saxon, heterosexual, educated men. But that also determines twenty years later the kinds of films that come out of the Film Board. So when people say about our film that "I haven't seen a film like this ever, it's terrific," it makes me sad, too. Because I wish this was the hundredth film like this. It should be the hundredth film like this. And if it's not, it's not because these women haven't existed before, or women like them, or this strike, or this struggle, or our approach. It's simply that getting access to the technology and getting access to the money is *so hard.* And if it's hard for all filmmakers it's harder for women.

Sophie Bissonnette : We could come into the lives of the women in Sudbury like we did because there was a crisis going on and because a lot of changes were happening and we were a part of those changes. I'd be surprised if we could do the same thing now in Sudbury or in any situation which wasn't similar. If we were in a house with five women we didn't need to ask questions. There was so much turmoil in their lives and they were discovering so many things that there was no need to spark off a discussion. And actually, when we did go back to Sudbury, we were amazed by the difference, how much more difficult it was to bring things out. While the strike was going on they saw us as part of the struggle because we were there so much. They would let us know when things were happening. There was that trust that we were making a film for them and about them and they wanted the film to get out because there were things they wanted other women in similar situations to use.

But there was also an initial resistance and I consider it a healthy resistance. The experience the women had with the media was at that time very negative. They were used to giving interviews and seeing that what was edited wasn't at all what they had wanted to say. Or being given five minutes to describe everything that was going on. And that's how the idea of giving them a majority vote on the final version of the film came up. It was a way of giving them a sense that they had some kind of control.

The women knew they had a kind of rapport with us that we wouldn't include scenes they considered too intimate. For example, when after the strike Lossy talked to me very emotionally about how her best friend had gone back to Newfoundland because they had gone bankrupt, she talked about it in a way that was very beautiful – and sad – because for her it was the most dreadful thing that had happened to her in the strike ; but she didn't want to say it on film because it was something that was too tragic for her. And that's part of the trust that you establish. They only gave us what they wanted to give us on film. At times it was frustrating for us and it's why some films have to be made in fiction.

Joyce Rock : You have to keep checking back almost daily to your sense of responsibility of their trust. Back to what's manipulation, and what's cheap and what's irresponsible. We had a lot of ideas that we didn't even film, for instance, about how many of the women became really afraid of becoming pregnant during the strike because they couldn't afford their birth control pills. We had the idea of getting some women together to talk about some of the more personal aspects of the strike – does it change your sexual rapport with your husband ? and, when you work with men in the union and you're not used to it, how is it to have men as friends ? But the more we planned, the more we realized that it didn't belong in this movie.

As a filmmaker you have to remember your context. This movie is just one that comes out in a year, in a society where there aren't very many accurate images of working-class people and especially working-class women. It's striking enough to see these women as intimately as you do in their meetings. Perhaps when we have 55 more films of this type, that render more truthful images of women like these women ; then, as filmmakers, we'll be able to afford a film that goes beyond and talks in screeching terms about their most intimate thoughts and relationships.

Sophie Bissonnette : People give you on film what they're willing to give you. I'm not sure that what they said off screen was *the* truth. What we got on film was also the truth and what they wanted to tell us about who they are. I don't think we fool ourselves when we talk about *cinéma vérité* – people in films are always aware that the cameras are there and are always aware that they are giving you an image of themselves. That's part of the control they had over the film.

You may have certain priorities and may say "How come that isn't important in their lives ? For me it's *so* important." But for them if it's not important they're not going to talk to you about it. So you have to be constantly listening to what they want to say about themselves, and be very sensitive, not to what you wanted to see there but to what was actually happening.

Joyce Rock : Often we'd suggest things and they'd say "fuck-off." They were too tired, or didn't want to do it. We also got that response. We had to constantly remind ourselves that it was their strike, not our film. When the wives were organizing the mock trial we had ideas and we thought, "Oh, why don't you do this and why don't you do that ?" Then we thought "No. It's not our film, it's their strike."

Sophie Bissonnette : It was hard when they saw the completed film. There was a very long and deep silence when the film was finished because at that point the strike had been over for a year and a half and most of the women had gone back to their houses and were struggling with the daily routine again. In the film they saw themselves doing incredible things. It threw back an image that most of them didn't have of themselves anymore, that they could do *all* those things, and it became a basis of comparison with their own lives. But the thing I've become aware of, and maybe I'm mistaken, is that we made a film that is *about* the wives but not *for* them. The film isn't addressed to them, it's addressed to women like them. It's raised a lot of questions for me to realize that since we brought the film to Sudbury, it's never been booked by any group in Sudbury other than INCO.

Joyce Rock : This strike did a lot to the fabric of the union local, made people aware of the International Steelworkers. But though their immediate crisis, the strike, went away, their situation is exactly the same.

Sophie Bissonnette : That's why it's not just the image of themselves that is hard for them to take. It's also what they see their union leadership doing in that film, and questioning that. But a lot of them haven't continued to be actively involved to change things. It's as true for the men as it is for the women.

Joan has told us that, for the men, the film was a very important experience, because it made them aware of what their wives had to go through during the strike. What they knew was that their wives would go off to a meeting and come back and say "We took this or that decision," or "Tomorrow we're going plant gating." It was like women's invisible work. It was just like returning to their house, and their house is clean, and they never see the work that has gone into making that house clean, that's gone into making that supper. And it was the same thing when the women went off to be involved. The husbands weren't aware of all those discussions, of all those conflicts, and the inner fighting with the people from the union. All that the men would see was the final result, that the women had raised $5000 at the plant gate, that the women had organized a mock trial. It was very important in terms of respecting their wives.

It's ironic that this was a film that was made by women who didn't have families to worry about. It was a film that was made by women, but also by women who could afford to live the way most men do who make films.

I know a lot of films that should have been done in video, or in video that should have been done in film, in terms of the access and distribution of them, and of the importance of those films. For instance, unions will make films around a certain strike on a very cheap budget and they're meant for a very specific public, about a very specific issue. People should make that type of film, but they should know that film is not going to be interesting out of context to an audience that it's not intended for. I think we knew when we were making our film that we weren't making a film that was only going to last for a year. We were trying to make a film that would last a long time, and that's why we put a lot of care, a lot of time and a lot of money into trying to make it as good as possible.

When people say, "I haven't seen a film like this ever, it's terrific," it makes me sad, because it should be the hundredth film like this. If it's not, it's not because these women haven't existed before, or this struggle, or our approach.

Joyce Rock : I would hope that we, and all filmmakers, could free ourselves from what we create as the strictures in terms of filmmaking. There are things like "documentary." And on the other side we put "fiction." It's like you have to be either/or. We take for granted all the time what those two things are. I hope the next time we're more provocative with our form and with our style.

Sophie Bissonnette : One of the things I want to do is to have fun with documentaries, lose that sense of putting it on a pedestal as if it is not something that can be played with. It comes from the conception that what you are filming is reality and it can't be played with because you're trying to get to the "truth." Once you're aware that what people give on film is the image they want to project, and that what I am filming is the vision of what I want to see in that image. Once you're aware of that I think you're freed from the illusion that the more bare it is, the more still the camera is, the more objective it will become. I think we're afraid of playing with the image because we think it's reality. ●

Dreamworld

High-voltage glamour

It's a blowy mid-September evening at La Ronde, Montreal's summer amusement park. Across the St. Lawrence River the city lights glimmer through an uncertain sky. On the water, protuding from a red-carpeted ramp, is an elegant white gazebo, resplendent with chandelier, flower arrangements, and a lavish table for two. White-uniformed waiters refill champagne glasses for a handsome couple in white evening dress. A full orchestra of musicians in dress whites waits on the shore under an enormous pink neon sign proclaiming the promise: "Kit Paget will be a star."

Charles Dennis, who was commissioned by executive producer Pierre David to write the screenplay for *Dreamworld*, Filmplan International's latest $5 million feature, gestures toward the romantic set with evident satisfaction. Praising director Jean-Claude Lord's effort, he says, "It's fantastic, just look at that, he's making a frame around my story."

After a few moments, the rain which has been threatening all evening, arrives on the scene. Only half an hour into the shoot, this does not bode well at all. Wardrobe people come scurrying with umbrellas to shelter the most precious of costumed and make-up commodities, and crew members hasten to throw plastic tarps over the set and equipment. Publicist Pierre Brousseau groans: "We're looking at one-hundred grand here tonight."

The precipitation continues on and off for a spell, leaving a disheartened crew to sit and wait. Only the extras (musicians) who have removed to the refreshments hut seem to take it all in stride, telling each other gags and playing desultory snatches of music.

The skies eventually clear and all is not lost after all. (I subsequently heard that the production wrapped up at 6 a.m., and I could have sworn I awoke in the middle of the night to the sound of fireworks over La Ronde.)

Dreamworld (changed from *Models* due to a copyright conflict) started shooting in Montreal on August 31. A voyage into the glitter and glamour of the high-voltage New York fashion world (shot almost entirely in Montreal), it aims to be a highly stylized romantic comedy, with hopefully more than just a dash of cynicism thrown in with the fantasy.

Screenwriter Dennis, who also plays a supporting role in the film, describes it as a "Restoration Comedy" set in the '80s. He compares the male and female leads (Sloan and Kit) to Mirabell and Millamant from William Congreve's play *The Way of the World* (1700). It was a comedy of the love-chase more than of love, with all the conventional plots (disguises, financial reversals, jealous plotting acquaintances, etc.) thrown in. Like their Restoration counterparts, Sloan and Kit live in a corrupt society, surrounded by highly stylized people who continually seek to seduce or make deals with one another.

"All those plays of the late 17th century dealt with a new, affluent, sexually liberated society... and certain subliminal inspirations have influenced my writing of *Dreamworld*." Dennis, who has eight novels, a few successful plays, and a TV series to his credit, has been working on this idea for 13 years. He sees *Dreamworld* as the New York approxinmate of Warren Beatty's L.A.-based Restoration-style comedy, *Shampoo*. The opulent, jaded New York fashion scene lends itself very well to this type of satire, claims Dennis. When asked if he thinks the satirical element will surface in the film, he replies he can only hope so ; he wrote it that way. Director Lord has unfortunately vetoed any press interviews during the month of shooting, but Dennis says he has used the term "poisoned candy" when referring to the film.

Two quintessentially blond-haired, blue-eyed Americans occupy the lead roles: 22-year-old Irena Ferris as model Kit Paget and Jeff Conway as videogame manufacturer-cum-entrepreneur T. C. Sloan. Kit and Sloan meet unromantically in a car accident in Montreal's Place Jacques Cartier. They initially detest each other, but through a series of comedic encounters and blunders, fall in love. Sloan vows to catapult Kit to stardom as the super model of the '80s... and on it goes from there.

For Ferris, a successful model in her own right, this is a first major film role. Conway has co-starred in ABC's hit comedy series *Taxi*, and played the Kenichie character in *Grease*.

Dreamworld has a major drawing card in Montreal fashion designer Jean Claude Poitras' exclusive creations for the film. This 175-piece collection will

A real 1960s Perry Como-style extravaganza : Irena Ferris, Jeff Conaway, Al Maini

be launched publicly in the spring/summer of 1982, to coincide with the film's release. Poitras sees a trend toward natural, logical, and "non-gimmicky" fashion, the essence of his *Dreamworld* collection. For Poitras, fashion is an art, and he is a "guide" who aids in sythesizing the elements of the artistic process, presenting the modern woman with a wide range of fashion ideas from which she can assemble whatever look she feels or fantasizes.

What Poitras is to high fashion, art director Michel Proulx is to high style. With 25 features to his credit, he is easily one of the most sought-after artistic directors in Canadian film, and there is no underestimating the importance of his contribution in a film whose very cornerstone is style.

In this, Proulx's fifth film as art director for Lord, the keynote is exaggeration, largesse. Proulx describes everything in the film as larger than need be, but each set was plotted meticulously beforehand, down to the minutest detail. He worked with drawings and mock-ups, going over with Lord the blocking for camera angles, movements, and characters. Next came tests for color; using color symbolically the intention was to match sets (especially interiors) to the characters' personalities. Kit's apartment is done in candy-like pastels, with mirrors, glass and brass fixtures. Sloan's is predominantly grey, with gimmicky items in plastic and chrome, sliding walls and sharp angles.

At the time we spoke, Proulx was anticipating the shooting of the most magnificent set of all, in Expo's French Pavillion. We're promised a real "1960s Perry Como-style" extravaganza. But until the last shot is over, the crew still has some long working-days ahead of it.

Lyn Martin ●

DREAMWORLD **p.c.** Film International Inc. (1981) **exec. p.** Pierre David, Victor Solnicki **p.** Claude Héroux **p. man.** Roger Héroux **d.** Jean-Claude Lord **a.d.** John Fretz (1st), Frank Ross (2nd), Michel Sarao (3rd) **p. sec.** Nicole Webster **cont.** France Lachapelle **loc. man.** Paul Lamontagne **unit man.** Jean Savard **art d.** Michel Proulx, Dominique Ricard (1st ass.) **prof. master** David Phillips **prop. buyer** Frances Calder **set dress.** François Séguin **props.** Ryal Cosgrove **ass't set dress.** Patrice Bengle **sculptors** Peter Borowsky, Peter Dowker **const. superv.** Dean Eilerton **draftman** Claude Paré **art dep. admin.** Maurice Tremblay **cost. des.** Paul André Guérin **ward. dress. cont.** Mario Davigno **ass't ward. mist.** Laurie Drew **dress.** Christine Gribbin **make-up** Penny Lee, Jocelyne Bellemare **hair.** Constant Natale **ass't hair.** Denis Miller **cast./Mtl.** Ginette D'Amico **ass't cast./Mtl.** Flo Gallant **cast./Toronto** Deirdre Bowen **d.o.p.** René Verzier **focus puller** Denis Gingras **2nd unit cam.** Peter Benison **focus puller** Larry Lynn **3rd unit cam.** Serge Ladouceur **focus puller** Marcel Durand **loader** Jean-Jacques Gervais **stills** Pierre Choinière, Pierre Dury **gaffer** John Berrie **best boy** Jean Courteau **elect.** Alex Amyot **key grif** Francois Dupéré **2nd grip** Michel Périard **sd.** Henri Blondeau **boom** Normand Mercier **unit pub.** Pierre Brousseau **press agent** Suzanne Daningburg **ass't press agent** Oksana Dykyj **sc.** Charles Dennis **sc. coord.** Denise Dinovi **ass't to p.** Denise Ponton **sec. to p.** Monique Légaré **ed.** Jean-Claude Lord **ass't ed.** Jean-Pol Passet **compt.** Gilles Léonard **p. acct.** Yvette Duguet **book-keeper** Linda Duguet, Diane Williamson (extra) **receptionist** Johanne Russell, Linda Ekdahl **p. ass't.** Claude Delorme, Gilles Perreault **drivers** William Nettles, Jean-Claude Cloutier, Jean-Marc Allard, Richard Marsan, Neil Alan Bibby **craft service** Ken Korrall **l.p.** Jeff Conaway, Irena Ferris, Cathie Shirriff, Roberta Leighton, Deborah Wakeham, Phil Akin, Kenneth Welsh, Charles Dennis, Caroline Yaeger, Paula Clark, Ian White, Tiiu Leek, Jean-Louis Millette, Samantha Logan, Gayle Garfunkel, August Schellenberg, Charles Joliffe, William Hutt, Arnie Achman, Damir Andrei, Michele Scarabelli, Stephanie Daniel, Barbara Hamilton, Bronwen Mantel, Al Maini, Christopher Newton, Kim Nakashima, Les Rubie, Pat Patterson, Neil Affleck, Richard Comar, Suzan Aickinger, Deirdre Bowen, Vlasta Vrana, Clement Sassville, Dominique Charbonneau, Stephanie Biddle, Denise Di Novi, Roger Héroux, Robert Kirtwood, Curson Dobell, Danielle Schneider, Rosina Bucci, Sylvie Boucher.

● "... story concerns maniacal psychiatrist Dr. Sigmund Freed (Claude Jutra)

Till Death Do Us Part

Mansion of the macabre

Quick,cheap and right on schedule, the $400,000 made-for-TV movie *Till Death Us Do Part* is being produced by Seagull Productions in association with CTV. Slated for a three-week shoot, the film wrapped September 12 on the dot.

Till Death Us Do Part is a comedy whodunnit, described by co-writer Peter Jobin as a bizarre take-off on an Agatha Christie type mystery novel. The story concerns a maniacal psychiatrist, Dr. Sigmund Freed (Claude Jutra), who lives in an isolated mansion in the country. Dr. Freed specializes in radical group therapy for married couples. When three couples are invited to the doctor's mansion for a weekend session of intense therapy, a series of macabre accidental deaths occur. James Keach plays the part of Robert Craig, an undercover reporter who unravels the mystery and exposes the killer at the end.

"I was lucky to get such an excellent cast," says Timothy Bond, who is at the helm of this, his second feature film. James Keach flew in from Los Angeles to do 10 days' shooting on the film. "We got Claude Jutra at very short notice," he adds, "but he's had lots of acting experience and is working out great. I've got the best crew in Montreal (François Protat & Company), and some fine performances from Montreal actors Rachel Wilkinson and Riva Spier."

Bond, who has been directing theatre for 15 years in both Canada and England, co-wrote the script with partner Peter Jobin. Bond and Jobin's previous script efforts include *Black Christmas* and *Happy Birthday To Me*. *Black Christmas* was retitled in the U.S. because the distributor thought it was a film about Christmas for Blacks.)

Happy Birthday To Me has grossed $14 million to date, so it was no small wonder that producers James Shavick and Larry Hertzog approached the team. They had heard that Bond wanted to direct another film. Consequently, Bond and Jobin sat down to write a low-budget picture that could be shot in three to four weeks. "We were interested in doing a low-budget film," says Bond, "because in that way we can do the film the way we see our script should be done."

Till Death Do Us Part was specifically written to be shot in the Johnson mansion (a beautiful estate in Senneville which has been the location for such films as *Two Solitudes*, *Agency* and other Montreal pictures). However, one week before shooting was to start, Mrs. Johnson fell ill and the house was quarantined. In a desperate last-minute scramble, the production sent out five cars in search of a new location. A mere three days before shooting began, location manager François Sylvestre secured a mansion in Iberville, situated approximately 40 miles from Montreal.

"Everyone pulled together marvelously," comments Bond between setups. "People were doubling up to help each other out." There were no Winnebagos on this set and the cast and crew were all working for scale. Perhaps *Till Death Us Do Part* marks the beginning of a new era in Canadian filmmaking. In fact Bond and Jobin plan to finance a studio which will produce films on a continual basis. The company is called New Era Pictures and will make films with budgets all under $2 million.

The boom in the film industry is now well over, probably never to be seen again. It is encouraging to see that producers such as James Shavick and Larry Herzog have the insight to realize that picture-making in Canada has to scale down if the industry is to survive. With the making of *Till Death Us Do Part*, we are witness to the fact that films can indeed be made quickly, cheaply and on schedule.

Greg van Riel ●

TILL DEATH US DO PART **p.c.** Seagull/ Brady Productions Ltd. (1981) **p.** James Shavick, Larry Hertzog, David Brady **d.** Timothy Bond **sc.** Peter Jobin, Timonthy Bond **exec. in charge of/1st a.d.** Julian Marks **p. man./2nd a.d.** Danny Rossner **p. coord.** Kathy Wolf **d.o.p.** François Protat **art d.** Csaba Kertesz **loc. man.** François Sylvestre **sd.** Don Cohen **cost. des.** Marc O'Hara **make-up** Joan Isaacson **hair** Geatan Noiseaux **ed.** Stephen L. Lawrence **l.p.** James Keach, Claude Jutra, Helen Hughes, Candace O'Connor, Jack Creley, Matt Craven, Rachel Wilkinson, Toby Tarnow, Dermot Stoker, Terrance LaBrosse, Riva Spier.

Francis Mankiewicz's

Les beaux souvenirs

photo : NFB

● "Marie is positively demonic." Monique Spaziani, Paul Hébert

The landscape is familiar: a lush, rainbow-coloured summer on Quebec's Ile d'Orléans, complete with a grand old family home near the waterfront. As Viviane (Julie Vincent) steers an antiquated Chevrolet closer and closer to that destination, her face fairly glows with anticipation. If the stage seems set for a family reunion, the titles have already warned us away from assumptions; this second collaboration between Francis Mankiewicz and Réjean Ducharme promises more than a reworking of Thomas Wolfe.

Familiar landscapes, in fact, are at the heart of both *Les beaux souvenirs* and its sister film, *Les bons débarras*. But they work with each picture differently. The cool austerity of a rural Quebec autumn seemed to echo the darkness in Manon's soul; *Les bons débarras* was chacterized by that darkness, and by the physical poverty that made the little girl's desire to possess her mother at least partially understandable. *Les beaux souvenirs* is flooded with light. Manon's 'soul sister' Marie (Monique Spaziani) is fair-haired and freckle-faced, as quick to smile as Manon was to scowl. Fields of flowers sway in the breeze. The refined strains of a Mozart concerto fill the air. And there is something disquieting about all that sunshine.

What Mankiewicz and Ducharme seem to be about this time is a study in contradictions. Although the theme — that of obsessive love and the need to possess — remains the same, dramatic tension here is born of the clash between appearances and intentions, surfaces and depths. Marie is a 17-year-old woman/child whose apparent spontaneity and zest contrast with the doleful silence of her father (Paul Hébert). She is the last in a triumvirate of females who filled that family home, and the only one who hasn't left his side. When the wayward Viviane returns, a country-bumpkin Anglo in tow (R.H. Thompson), Marie offers the only welcome. Viviane is the daughter that followed in her mother's footsteps and, for the man, both those women have ceased to exist.

As she fights to win her father's forgiveness, it becomes obvious her appeal is wasted. The balance of power in this home has shifted; it is the sunny, sweet Marie who controls now, who has made the transition from possessed to possessor. Viviane's insistence on the past, her memories of their childhood and her desire to reclaim the souvenirs of her mother all stand to interfere with her sister's present. Marie is as adept at cutting emotional bonds as Manon was before her, and twice as scheming. Viviane, already at the edge of an emotional precipice, needs only to be pushed. Marie is left glimmering at the centre of her father's universe, child cum mistress cum madonna — a kind of nubile, satanic trinity.

Les beaux souvenirs may be the darkest fable of family relations since *Elektra*, and the levels of passionate obsession in these ordinary people suggest a cross between Greek drama and Tennessee Williams. The film is rife with suggestions of incest, and the air around the house seems positively tainted; *Les bons débarras* is almost benign by comparison. And therein lies the quandry. Because of the similarity in style, theme and content, the temptation to examine *Les beaux souvenirs* as a companion piece to the first picture is strong. Mankiewicz has even cast the film with look-alikes: Charlotte Laurier and the open-faced Spaziani are very similar in type, while Julie Vincent recalls Marie Tifo with ease. And the body language is the same. One may finally learn to beware females who are quick to embrace in Mankiewicz movies — they're as tenacious as boa constrictors. The similarities are all there, but our connection with the characters this time out is tenuous.

Manon, despite everything, was still a desperately hungry little girl. Marie is positively demonic. Alternately charming, cajoling, petulant and downright possessed, she manoeuvres as though she's got the game plan written down somewhere, and sex is perhaps the biggest gun in her arsenal. Spaziani's face is enough to make you shudder after a while, because she's got a fire behind her eyes that reduces the special effects in *The Exorcist* to bargain-basement silliness. This girl may parade around in an adolescent's body, but she's got a spider's sensibilities, and keeps one as a pet to boot. You can't get close to her.

The whole setup, at base, is sick: the mute old man who sees all women in his teenaged daughter was a tyrant years ago — his possessiveness drove his wife and his eldest daughter away. You don't feel any empathy for him as he shoots drugs into his veins, and then trembles through a night of withdrawal pains.

The real tragedy is Viviane's need for this man's pardon. She's already on a crash course with suicide; perhaps she's just come home to die. It's a nasty picture of domesticity gone haywire, but these people are so screwed up that there's just no emotional road in to them. Viviane's sidekick Rick stands back and watches, but we're not standing *with* him, either; he might have pulled her out of there in time, but he gets sidetracked by Marie, then disappears.

You find yourself looking at *Les beaux souvenirs*, and finally recoiling from it. Stylistically, it's handsome, sophisticated; that play of form against content works in its favour, and the performances are all very good, although R.H. Thompson is wasted as the monosyllabic good ol' boy. The focus is necessarily and finally on Spaziani. She is the centre of the film from her first closeup to the last, lingering whiteout, but she's fascinating by dint of her repulsiveness. What Mankiewicz may have done, in a sense, is redefined the role of evil and its effects as a film genre. *Les beaux souvenirs* is the quintessential horror movie, with the devil as the girl next door.

Anne Reiter ●

LES BEAUX SOUVENIRS **d.** Francis Mankiewicz **sc.** Réjean Ducharme **d.o.p.** Georges Dufaux **mus.** Jean Cousineau **ed.** André Corriveau **art d.** Normand Sarrazin **p. man.** Francine Forest **sd.** Claude Hazanavicius **a.d.** Jacques Wilbrod Benoit (1st), Nicole Chicoine (2nd) **cont.** Marie Lahaye **unit man.** Michèle St-Arnaud, Ginette Guillard (asst.) **asst. cam.** Daniel Jobin (1st) Sylvain Brault (2nd) **boom** Denis Dupont **sd. ed.** André Corriveau, Anne Whiteside **sd. mix.** Jean-Pierre Joutel, Adrian Croll **elec.** Maurice De Ernsted, Denis Baril (asst.) **grip** Marc De Ernsted, Jean-Maurice De Ernsted (asst.) **hair/make-up** Diane Simard **ward. mistress** Blanche Boileau **ward. dress.** Fabienne April, Renée April **stage prop.** Pierre Fournier, Denis Hamel (ass't.) **exterior props.** Jean-Baptiste Tard **stills** Takashi Seida, Attila Dory **p. sec.** Nicole Hilaréguy, Ginette Pouliot, Lucie D'Amour **p. asst.** Claude Jacques, Gérald Laniel **admin.** Denise Deslauriers, Evelyn Regimbald, Luc Lamy **assoc. p.** Françoise Berd **exec. p.** Jean Dansereau, Pierre Lamy **boom** Esther Auger **elec.** Walter Klymkiw, Guy Rémillard **asst. elec.** Gérald Proulx, Jean Trudeau, Claude Derasp, Alain Jacques **stunts** Lynn Fournier, Danielle Fournier, Yves Fournier **stunt coord.** Marcel Fournier **titles** Serge Bouthillier **ne_ rd.** Estelle Potvin **sd. efx.** Ken Page **sd. efx. rec.** Louis Hone, Yves Gendron **mus. rec.** Tim Hewlings (Son Québec Inc.) **rushes synchro.** Germain Bouchard **coord.** Edouard Davidovici **l.p.** Monique Spaziani, Julie Vincent, Paul Hébert, Robert H. Thomson, Michel Daigle, Mélanie Daigle, Isabelle Perrez, Lionel Géroux, Georges Delisle, Rémy Girard, Patrick Falardeau, Pierre Morin, Nicky Roy, Andrée Lachapelle. **p.c.** Co-production between National Film Board of Canada and Lamy, Spencer et Compagnie Ltée **running time** 113 :38 min. **dist.** Les Films Mutuels.

Richard Pearce's

Threshold

"This is like Lourdes. People given up for dead come here expecting miracles and you give it to them," says an admirer to eminent heart surgeon Thomas Vrain at the outset of *Threshold*. Curiously enough, the lines could easily have been directed to those of us crammed into the Elgin theatre and to the hundreds who were turned away from the Festival of Festivals' premiere of this much-awaited picture. Many indeed came seeking a miracle, having endured a dismal year of Canadian cinema. Would this be the film to lift the industry out of its juvenile delinquency?

Threshold opens flawlessly, stimulating our hearts to beat a little faster. Our prayers just may have been met. A fictional account of the world's first artificial heart transplant, its story breathes universal appeal. We are front-row witnesses to modern-day magic. A team of doctors and nurses, appropriately pentecostal in their robes, remove a man's dying heart and replace it with another. He had smoked a pack too many, driven his body to its threshold. We shudder at our own indulgences. By all rights the man should be dead, and he most certainly would be, if it were not for the delicate and deft hands of Dr. Vrain (played delicately and deftly by Donald Sutherland, the undisputed Messiah of Canadian acting). We are in awe.

Director Richard Pearce and writer James Salter treat their subject matter with such complete reverence that the effect is, in the early going, very seductive. Gone is the need to demythicize doctors and their profession as was the case with the quackery in Chayevsky's *Hospital* and the shenanigans in Altman's *M.A.S.H.*

We are asked to discard our skepticism and distrust of modern medicine and do so willingly. Or is it unwittingly? Vrain and his disciples are so reassuring around the operating table that we find ourselves staring innocently wide-eyed at opened chest cavities. Our sudden internship in the operating room is made possible due mainly to Sutherland's etherized performance. He quickly consecrates a trust with the viewer. Vrain is no barber or butcher. He's the guardian angel of intensive care. His stride is airy; his entrances and exits, winged.

Unfortunately, *Threshold*'s reverential tone gradually begins to wear thin. Pearce and Salter pass out the halos too liberally and force us to accept a view of hospitals which runs somewhat contrary to experience. No amount of symphonic background can convince us that isolation wards aren't cold and impersonal. Sutherland wisely senses this and tries to keep his character under control. Vrain is not one to mollycoddle a patient. He lets his eyes telegraph reassurance. He'll be with the patient when the supreme moment arrives: when there's a single breath separating life from death. However, after the umpteenth closeup of his weary and ponderous face, Vrain's apotheosis shows symptoms of disease. The elements which seemed inspirational in the beginning of *Threshold* threaten to resemble the follies of a 'born again' sermon. Endless exaltation turns into a bore.

Salter tries to keep Vrain down to earth with hints of family trouble and an affectionate affair with a nurse. His obvious intentions were to portray Vrain as a real person, not as a Superdoctor constantly floating on Cloud Nine. However, these ideas are only outlined; there's never a chance to flesh them out. Similarly, the central theme of the film, the ethical and emotional issues surrounding the use of an artificial heart, is given only a cursory run-through. Pearce seems content to wow us with technology, showcasing the plastic and stainless steel device as if it were the Hope diamond.

Technically speaking, *Threshold* will receive praise for its sparkling production values. But it is plagued by several structural problems common to a great number of Canadian filsm, not the least of which is the lack of a good story. Pearce devotes so much screen time to surgical window dressing that by the time Vrain meets Aldo Gehring, the resolute young researcheer with whom he builds the artificial organ, the coffin has been nailed shut on our golly-gee-whiz enthusiasm. By this time, we've been asked to be in awe just once too often.

There is so little development of relationships in *Threshold*, so little insight into the characters that the film ceases to work on a human level. The story becomes as inanimate as the artificial heart itself. Pearce tries to inject some life by strumming up some contrived moments of controversy about Vrain's research but he forgets that the good doctor has already been made infallible. At this point, the audience is way ahead of what little story line there is.

Even the introduction of Carol, the sweet-faced young patient who eventually becomes the first recipient of Vrain's artificial heart, can't revive *Threshold*. While Marc Willingham manages to make Carol empathetically vulnerable in a short period of time, her effect is painfully negated by Pearce's tendency to turn sentimental moments into saccharine. We never really find out how Carol feels about having the device fuel her life. Pearce, once again, resorts to trying to wow us with the saintly aura of Vrain's visage. It no longer works.

Only Jeff Goldblum as Gehring brings much-needed ambiguity to the film. Before his fall from grace by succumbing to the spoils of fame, we were beginning to suspect that everyone in *Threshold* floated on air, propelled by ankle wings. But Goldblum's character is too minor to affect the crawling plot. By the supposed climax of the film, Carol's operation, we are experiencing anemia. *Threshold*'s lifeblood has been spent some time back.

We had crowded into the Elgin seeking a miracle. And for a time it seemed entirely possible. But, alas, Toronto is not Lourdes. Miracles don't happen too frequently here. This is not to say that those associated with this film should feel discouraged in any way. *Threshold* deserves a lot of praise. After all, a near-miracle is a lot better than nothing.

Stephen Zoller●

THRESHOLD **d.** Richard Pearce **p.** Jon Slan and Michael Burns **sc.** James Salter **p. man.** Barbara Laffey **exec. in charge of p.** Robert Sax **p. des.** Anne Pritchard **editorial consult.** Bill Yahraus **d.o.p.** Michel Brault **ed.** Susan Martin **mus.** Micky Erbe and Maribeth Solomon **mus. consult.** Charles Gross **a.d.** Jim Kaufman (1st), Pedro Gandol (2nd), Jerome McCann (3rd) **asst. p. man.** Judy Watt **loc. man.** Peter Davis, Michael Mueller, Phyllis Wilson **unit man.** Maureen Fitzgerald **sc. superv.** Gillian Richardson **asst. cam.** René Daigle (1st), Sylvain Brault (2nd) **cam. trainee** Rita Johnson **steadicam op.** Louis De Ernsted **video cons.** Paul Quigley **stills** John Williamson **2nd cam.** Vic Sarin, Paul Mitchnick (asst.) **gaffers** Jacques Paquet, Roger Bate **best boy** Richard Allen **elec.** Bill Brown, Ira Cohen, Thomas Fennessey **gen. op.** Ken Smale **key grip** Louis Graydon **grip** Jim Craig (2nd), Lee Wright (3rd) **loc. rec.** Bryan Day **boom** Victor Gamble **cableman** Michael LaCroix **re-rec.** Paul Coombe, Jack Heeren **mus. rec.** Andrew Hermant **asst. ed.** Elaine Foreman (1st), David Troster (1st), Richard Kelly (2nd) **ed. trainee** Allison Leslie Gold, Allan Lee **superv. sd. ed.** Bruce Nyznik **dialogue ed.** Sharon Lackie, Tony Currie **mus. ed.** Ion Webster **Foley ed.** Andy Malcolm **asst. sd. ed.** Michele Moses, Catherine Hunt, James Bredin **art dept. co-ord.** Jackie Field **asst. art. d.** Lindsey Goddard **art dept. sec.** Karen Boulton **set dec.** Anthony Greco **asst. set dec.** Susan Kyle, Gordon Sim, Claire Smerdon, J. Gallaro **props** Don Miloyevich, Laird McMurray (asst.) **sp. efx.** Gordon J. Smith, Daniel Bezaire **sp. efx. asst.** Peter McBurnie, Gynts, Skudra, Rosa Skudra, Lee Wildgen, Hilary Shearman **animation** Dennis Pike **ward. des.** Sharon Purdy **ward.** Brittney Burr (mistress), Lorraine Carson (asst.), Anna Nikolajevich (trainee) **make-up** Shonagh Jabour, Suzanne Benoit (asst.), Christine Hart (asst.) **Mr. Sutherland's make-up** Wally Schneiderman **hair** Judy Cooper-Sealy, Jenny Arbour (asst.) **const. man.** Brian James **head carp.** Dave Isham **scenic art.** Reet Puhm **cast** Gail Carr **extra cast.** Film Extra Services **pub.** Glenda Roy **p. acct.** Dorothy Precious **p. bookkeeper** Mar Morgan **p sec.** Shalhevet Goldhar, Julie Coulter **asst. to p.** Luanna R. Bayer **p. asst.** Mark Achbar **driver capt.** John Pace **craftservice** Rebecca McKenzie **title** Dan Perri McNichol **Associate** Maurice Dunster **asst. to Mr. Sutherland** Robert Watts **l.p.** Donald Sutherland, John Marley, Sharon Acker, Mare Winningham, Jeff Goldblum, Allan Nicholls, Paul Hecht, Stuart Gillard, Mavor Moore, Lally Cadeau, James B. Douglas, Barbara Gordon, Michael Lerner **p.c.** Paragon Motion Pictures Inc. (1980) **running time** 97 min.

● "By all rights, the man should be dead." Allan Nicholls, Donald Sutherland

photo : John Williamson

● "The victims' only hope is an indomitable self."

Holly Dale/Janis Cole's

P4W : Prison for Women

The title establishes a process of humanizing, of fleshing out a formula. "P4W" is the formula, an administrative convenience, a reduction. The second part reveals the humanity behind the formula: "Prison for Women." The film itself celebrates the humanity of the convicts in Canada's only federal women's prison, in Kingston, Ontario. By film end we have fulfilled the order of convict Susie's closing song: "Look and see what you have done."

P4W: Prison for Women is an examination of the effects of prison upon female convicts. Co-directors Janis Cole and Holly Dale interview several inmates who were convicted of major crimes but are extremely engaging characters. The message is two-fold: the dehumanizing horrors of incarceration and the marvels of the human spirit that still survives.

The film celebrates the women's survival instincts. Forced into uniformity, they sustain their individuality by personalizing their cells. These are plucky gals. But the last image threatens to run out of control. The liveliest of our convicts sits cockily on a washing machine and spits out a defiant and extravagant optimism. Her wrists are taped. The quavering voice, the dreary setting, and her slightly mad spirit may lead us to read the tape as a sign of slashed wrists. But no. This gal remains hale and resolute. Cole and Dale say the wrists were taped for tennis.

Although the directors see their film as being primarily about the inmates' spirit of survival, a firm feminist voice emerges more strongly. We don't see any men in the film, but enough men are bitterly mentioned to make the prison signify the oppression and restriction of the patriarchal macrocosm.

So the only rehabilitation the convicts get is training to be a hairdresser. One lady bridles against serving three years in the laundry. Frequent complaint is made against the powerful and unsympathetic warden, a Mr. Caron. One convict is told she upsets him because he can't stand her impression of happiness and security. A male judge vetoed a convict's writing to her children. The convicts complain that when a riot broke out the male guards stood aloof and apart, watching amused as the female guards struggled to curtail the riot. The male authority is not seen but it is felt — cold, commanding, compelling.

More dramatically, all the crimes we hear about are directly related to the women's oppression in a patriarchal society. One woman was sexually exploited, another habitually beaten by her two men. A third, who was sentenced to 25 years after her robber husband killed himself, seems to have been damned for standing by her man. In sum, the women's prison becomes a powerful metaphor for a society in which men rule and repress women. The victims' only hope is an indomitable self. And their bond.

Of course, any honest and thorough film about life in a women's prison must do something about lesbiansim. It will either skirt the issue or address it. Dale and Cole do something else. They transcend the issue of sexuality by showing — with an almost unbearable intimacy — two lovers preparing for their separation when one's time is over. This tender, dramatic episode typifies the delicacy and discretion of the film as a whole. The issues are explored, but with neither coyness nor sensationalism.

From this romantic relationship the film cuts to the convicts' relationships with their children. One recalls recent meetings, after the courts forbade their communication. Another makes a videotape to send to her little girl. We get a close-up of her singing to her child. But for her telling a Peter Rabbit story we shift to a long-shot of the videotape machine and monitor.

The medium and the message are much improved over what convicts used to be able to do. But the dominant impression remains of a cold, mechanical, remote interference with the warmth of human normalcy.

Maurice Yacowar ●

P4W : PRISON FOR WOMEN d./p. Janis Cole, Holly Dale **cam.** Nesya Shapiro **sd.** Aerlyn Weissman **ed.** Janis Cole & Holly Dale **asst. ed.** John O'Connor **original mus.** Susie & Kas **asst. to p.** Beveverly J. Whitney **p.c.** Spectrum Films **running time** 81 : 23 min. **dist.** Pan-Canadian Film Distributors Inc.

Bonnie Sherr Klein's

Not a Love Story
A Film About Pornography

Not a Love Story is a sensitive and sensible survey of pornography. Bonnie Sherr Klein directed the film, with a major contribution by Linda Lee Tracey, for the National Film Board's Studio D, founded in 1974 as a filmmaking forum for women on social issues.

The film is structured on the principle of expanding range. We are eased into the subject, then gradually confronted with an increasing sense of its scope and danger. Of our two guides, Ms. Klein is the innocent outsider becoming introduced to the porno terrain, and Ms. Tracey the more experienced explorer, extending her understanding.

Linda Lee Tracey is the former stripper who started the Tits for Tots strippers' benefit in Montreal. In her old act, as Fonda Peters (!), Ms. Tracey played a comic insouciance against the usual straight-lace of strip. An excerpt of her act establishes the frankness of the film and introduces the topic on a note of comforting humor.

But there is cold comfort from the ensuing revelations. First we are shocked by the size of the porn business. To wit: there are more hard-core peep shows in North America than there are MacDonald's outlets. With an annual gross of $5 billion, the hard-core porn industry outgrosses the straight film and music industries combined. Those are compelling stats.

The greater shock comes from the kind of things shown in pornography. Klein was careful to select moderate material, within the pale, but she still shows a horrifying pattern of torture, mutilation, and violence against the female form.

Very clearly, pornography cannot be excused as celebrating female beauty and natural, open sexuality. As Kate Millett puts it, "We got pornography when what we needed was eroticism." Pornography is opposed to eroticism, not its aid and support. It slavers for the notion of torturing and dominating the female figure. Hence the recurring image of women under two kinds of related suppression : in chains and gagged. The implicit theme of this monstrous machinery is that women are objects of sadistic violation.

Klein's larger point, and the principle on which her material is organized, is that pornography exerts a pervasive influence. Obviously one is affected if one participates in the sexuality business; so Linda Lee Tracey quit. One is more grossly affected if one cashes in on the exploitation of others; hence the interviews with merchants and clients of sleeze.

But Klein's key observation is that porn damages people who never experience the thing itself. For even non-indulgers are affected by the recurring images that wash over from hard-core to soft. Worse, we all suffer the insidious habits of thought, associations, reflexes, that this dominating imagery projects.

In this light, Klein sensibly includes male victims of this pornographic abuse of women. One member (so to speak) of the Men Against Male Violence Group admits that men are victimized by these fantasies, "the male myth of performance, goal orientation." In one of the most moving scenes a writer and her husband probe — to the point of tears — their battle for a reasonable sexuality in a world of subversive excess.

Not a Love Story is a sober, responsible film. It achieves a balance and restraint that seem positively saintly, considering the enemy. And yet the film has aroused a furious opposition.

This attack upon pornography has been censored by the Ontario Censor Board (although one uncut screening was allowed at Toronto's Festival of Festivals). So the film suffers the irrational fate of Al Razutis' *A Message From Our Sponsor* in Ontario. The porn flows on, but a thoughtful analysis of (and warning against) the porn gets censored!

On other fronts, there has been some newspaper editorializing against the NFB spending taxpayers' money on a film about pornography. To this complaint there is a simple response: go see the film.

But there is no such simple answer to the irresponsible hatchet job done by Jay Scott, film reviewer for the Globe and Mail. Scott called the film "bourgeois, feminist fascism." To Scott it must be feminist to include males discussing their victimization by pornography; fascist to complain about continually seeing one's gender fragmented, exposed, tortured; and bourgeois to undertake critical analysis of a major social phenomenon. His real objection to the film seems to be that it omits gay porn. By that principle he would attack a western for omitting ships and a pirate film for leaving out sagebrush. All in all, Scott's review was his worst job (and of a telling piece) since he used Altman's *A Perfect Couple* as an opportunity to deride Marta Heflin's rib-cage. Such insensitivity to the image and such disrespect for the predicament of women are astonishing in a film critic who quite often commits responsible film criticism.

Even more astonishing was Scott's closing salvo, a call for the Board to censor this film for its hard-core insets. Scott's shriek validates the film's point about the pervasive attempt to silence completely the voice of victim women. As Susan Griffin remarks, "Pornography is filled with images of silencing women. Our silence is the way in which our status as objects is made real." In this line of thought, women must be obscene and not heard.

Not a Love Story is a search and a report that had to be done. It should have been made long ago and it should be seen and discussed as widely as possible. We are fortunate that the film was made by such responsible and intelligent artists.

But this film is one of those delicate, afflicted roses that must be defended against the invisible worms that fly in the night, be they defenders of a sick status quo, senseless censor boards, or wrong-headed personality-peddling columnists.

Maurice Yacowar ●

NOT A LOVE STORY d. Bonnie Sherr Klein **with participation of** Linda Lee Tracey **assoc. d./ed.** Anne Henderson **p.** Dorothy Todd Hénaut **assoc. p.** Micheline Le Guillou **cam.** Pierre Letarte **2nd cam./asst.** Susan Trow **loc. sd.** Yves Gendron **loc. business man.** Andrée Klein **ad. ed.** Jackie Newell **asst. picture/sd. ed.** Micheline Le Guillou **graphics layout** Gayle Thomas **animation cam.** Raymond Dumas **original mus./mus. d.** Ginette Bellavance **lyrics** Tina Horne **vocalist** Cathy Miller **mus. rec.** Louis Hone **exec. p.** Kathleen Shannon **p.c.** A National Film Board of Canada (Studio D) production. **running time** 70 min.

Not a Love Story...

(A second view)

Hey Meester, Wanna See a Dirty Picture? If you do, *Not a Love Story* fits the bill, even though it obviously wasn't intended that way. One has to admire the courage and determination of the women who made this film, on a topic which is so controversial and laden with emotional charge. Just the mention of the word pornography sets off an exreme reaction – either pro or con – in most people. And until now, few people have been willing or even dared to enter this arena and open it up to public scrutiny. This film, which opened at the Toronto Film Festival in September, has already triggered vociferous response from critics, and is likely to generate a lot more.

The film is a very thorough, objective overview of what pornography is all about. It shows the most explicit sex shots available anywhere – the strippers, the peek shows, the live sex acts and the incredible violence. We see the filmmaker interviewing and eliciting the reactions of purveyors, sellers, a research scientist, various women authors who have written books and attempted analysis of the subject, and anti-pornography groups. And at the end of the film the audience knows that, indeed, pornography is alive and well and has its headquarters on 42nd Street in New York.

The audience is expected to draw its own conclusions about what it means, presumably by identifying with the discovery process of the filmmaker. But somehow, although director Bonnie Klein has made her own personal foray into the big bad world and come out unscathed yet appropriately offended, the audience is left out in the cold... untouched.

The message is unclear. Is this really a pornographic film disguised under the cloak of education? Or is this a pro-censorship film disguised as a dirty picture? Already the critics and commentators are calling it a sleezy picture, while others are staunchly defending the right to see whatever they choose. One can understand the dilemma facing censor boards. Is this film anything other than 42nd Street revisited?

At the heart of all pornography lies the distancing and dehumanization of its hapless victims. In *Not a Love Story* the divisions between "Us" and "Them" are clearly maintained. "Us": the straight, respectable, slightly puritanical but liberal world. "Them": those nameless bodies who appear to enjoy having a revolver, like some kind of surrogate penis shoved into any available orifice. They don't seem any more real to us than if we, ourselves, had gone down to Times Square for a peek. But we are left wondering vaguely, "How could they do this to themselves?" Instead, one could be asking: "What are the forces which coerce these women into such positions?" or "Are these acts really being preformed voluntarily and with pleasure, as they appear?"

The film just doesn't focus on the real issues of pornography. It is not just a phenomenon affecting the woman shown in the film: bound, gagged and strung to the ceiling by her ankles inside a cage. Through the power and influence of the various media which disseminate her presence, she becomes a pervasive force in our everyday life – as a representative of all women. The way she is seen has a profound effect on the way all women are seen, by themselves and by the men and other women to whom they relate. If, as pornography suggests, women enjoy this kind of degradation, what is the message for both men and women about "normal" sexual behaviour? How can women react to this increasingly widespread image of themselves as submissive masochists, especially when most women do not feel this way?

The film is doubly tragic because it had within it the seeds for making these personal connections clear, and the potential for real drama. If the filmmaker hadn't been so mesmerized by her own dicoveries, she might have focused on the experience of Linda Lee Tracey, the stripper with the humorous act who, throughout the course of this film, went through the painful discovery of alienation from her own body. During sequences in which she appears, her humanity shines through and saves the film from being another re-run of dirty pictures. But the audience never gets enough.

Klein's intrusive presence in her own film prevented the real drama which might have occurred between Robin Morgan, the feminist author, and Linda Lee. All we got to see was Linda Lee's tears in the background – somehow an interesting sideline? What really happened there? What was she feeling and why? Why didn't we get to find out?

Linda Lee's experience was real, dynamic and immediate. It had the power to touch all of us in a profoundly personal way because she actually felt the anguish of what it means to be objectified and degraded through pornography. The unfolding of Linda Lee's story had the potential to bring us to our own recognition of this agony and to allow us a better understanding of what pornography does to its victims. But the filmmaker missed the boat.

Klein failed to recognize the drama that was actually taking place during the shooting of this film. In a scene towards the end of the film, Linda Lee decides she will pose for pornographic photographer Suze Randall. She wants to know for herself what it feels like to pose for the camera. Although she has no intention of having an actual "pussy shot," she finds herself unable to resist Randall's demands and submits to having her pudendum moistened and captured on film.

What the viewer does not see, I learned later, was that Linda Lee told Randall afterwards of her total mortification at this feeling of herself-as-thing. The photographer despite her years of experience in this market, apparently had no idea she was a partner to this kind of dehumanization. She had always assumed, like pornography suggests, that her subjects enjoyed it, and wept at Linda Lee's revelation. Linda Lee found herself consoling the disconcerted woman instead of worrying about her own feelings.

However, the audience of *Not a Love Story* was robbed of this moment. The camera was turned off right after Linda Lee's photograph was taken! Viewers don't find out how Linda Lee feels about her experience until she shares it with the filmmaker in a following scene. This scene, however, appears contrived and one is left wondering if Linda Lee's recognition of her own humiliation is a prerequisite for being welcomed into the "Us" camp with a hug.

The filmmaker - on - camera genre should perhaps be called into question. How relevant is the director's middle-Canadian perspective to the audience's understanding of pornography? Does it tell us anything about why pornography is so popular and how it affects our lives? One cannot help but suspect that this self-indulgent method is a reflection of an inability to present the subject in a more meaningful and imaginative way. The message of the film seems to be telling us that the effect of pornographic images is grim. Yet, the superficial approach to the subject does nothing to obviate this effect. In fact, it interferes with a more interesting, real-life story. The intentions may have been pure, but the result is still pornography.

Kate Jansen

"More hard-core peep shows in North America than MacDonald's outlets." Bonnie Klein, Linda Lee Tracey, Suze Randall

Sturla Gunnarsson's

After the Axe

In his best-selling book about the early days of the space program, *The Right Stuff*, Tom Wolfe describes the stunned reaction of John Glenn when he learned he would not be the first American to venture beyond the atmosphere.

As Glenn enviously contemplated the good fortune of Smilin' Al Shepard, NASA's nominee, he was consumed by an even grimmer realization: "He, John Glenn, for the first time in his career, would be one of those who were *left behind*." In other words, Glenn had failed. And failure implied a shortage of the right stuff.

Failure remains the cardinal sin of North American culture. Nobody likes a loser, worst of all a *good* loser. Success is everything. And in business — arguably, our dominant cultural activity — the pursuit of success is raised almost to the spiritual plane. To be branded a loser within the business community, utterly bankrupt of the right stuff, is tantamount to having leprosy.

After the Axe is essentially a film about losing. Its central character, Douglas ('Biff') Wilson, is a 45-year-old senior marketing executive with a major food company. After 15 years of solid service, he's pulling down $65,000 plus perks and is ready to plant his nameplate on the door of the company president. Instead, a long-time rival gets the top job, and , in a tidy bit of corporate housecleaning, Wilson gets axed.

"It was so clinical I couldn't believe it," he marvels afterward. "That bastard had me out the door in 10 minutes."

Wilson's departure is expedited by the corporation's designated hit man, an executive relocation counsellor named Eric Barton. (Like most of the film's characters, Barton is no actor; he's a real-life relocation counsellor playing himself.)

"It's in your best interests to leave the office this afternoon and behave in a professional manner," Barton informs Biff, neatly relieving him of his credit cards and office keys along the way. "It's all right, I know how to behave," Biff replies, upright to the end.

Thus begins Biff's plummet from the rarified environs of upper management to his austere cubicle at Barton's executive recycling service, where 100 fired executives gather daily for pep talks and counselling. "It feels like a hospital ward," Biff reflects. A place where broken people get fixed.

He undergoes mock interviews, career assessments, and personality profiles. He and a flock of pin-striped castoffs listen intently to the guidance of Professor Barton, as he prods them to "*Use* people. Use people like you've never done before, and don't be afraid or ashamed to do it."

photo : NFB

● Sturla Gunnarsson, Steve Lucas

Biff launches into his 're-packaging' program. He styles his hair, dresses for success, and even submits to a Rocky Balboa-inspired fitness program, hoping to recapture the veneer of success, that aura of righteous stuff. And though he eventually has to lower his sights, Biff does succeed in landing another job.

But that's incidental. The real story is Biff's fall from grace, and the reaction to it. His business colleagues shun him. Office flunkies give him the run-around. His status at home becomes that of a dependent house-husband. His children resent him.

Director Sturla Gunnarsson, 29, and writer/producer Steve Lucas, 28, establish Biff's decline and subsequent resurrection with economy and a sense of style. A single shot of Biff, his face creased with age, grabbing a newspaper from a street vendor as the crowd hustles by, says more about the success ethic and its costs than any sociologist's thesis.

Except for Biff's needlessly stereotyped teenage son (Randy Solomon), the film avoids clichés — partly because Gunnarsson and Lucas chose to use non-actors within a docu-drama format. Many, including an ex-Ottawa Journal editor who was on hand when the newspaper committed hari kari, have an intimate acquaintance with the axe, and their presence lends the film a peculiar resonance.

But credit is also due actor James B. Douglas, whose Biff is a curious blend of brittleness and vulnerability, aggression and verisimilitude. He looks suitably businesslike and calculating, but his Dr. Welby demeanor lends him an air of softness.

The juxtaposition of interviews and other docu footage with Biff's unfolding story is complicated by the aforementioned use of non-actors, playing themselves in a fictitious context. It is reasonably well joined by Roger Mattiussi's narration, but the viewer may find himself still puzzling over the film's fictional vs. non-fictional aspects long after Biff's re-entry into the workforce.

The steel and glass towers of the Bay Street canyon, Barton's clinic-like offices, and the functional, rather sterile atmosphere of the white collar workplace, give the film a dreary quality. Two sequences are particularly effective: one involving a group of businessmen in a martial arts class, while Dr. Jim Paupst, a psychologist, discusses his concept of the "businessman warrior"; and the second, which takes us on a tour of Stanley Warshaw's New York-based 40 Plus Club, a sort of mausoleum for discarded, middle-aged business executives. It makes Barton's offices look like a country club.

Gunnarson and Lucas have tackled an important, difficult subject. It is said that 250,000 executives are fired in North America each year, and with the long-term shift to white collar jobs continuing, the politics of corporate survival will gain an increasingly high profile.

After The Axe has been aired on CBC's national network, and the business mentality it examines may have raised a few eyebrows; but Eric Barton's was not among them.

"I think there's going to be more people terminated in future," he says. "Companies now expect more from fewer resources. The era of the hard-nosed manager is coming back. And hard-nosed managers fire people."

Gary Lamphier ●

photo: Rick Porter

● "Alberta Watson has a powerful rapport with the camera." Margaret Dragu (left)

Angelo Stea's

Exposure

Exposure is an attempt to get at the bisexual ambiguity and surface-tension of Toronto's so-called 'artistic subculture' in a half-hour drama. It is the story of a trendy, ambitious photographer's tentative affair with a lovely schoolteacher who reluctantly becomes his model and lover. He is waiting for New York connections to get him out of the "strictly middle-class market" of Toronto, and he is sure that her face will do it for him. It evokes the shallowness common to the photographer-model dynamic, and suggests the dehumanizing nature of the activity. The relationship and the film end when he discovers that she is a lesbian, and he packs to leave for the Big Apple.

Technically, this is a fine film, produced by a talented and dedicated group of people in a co-operative risk-taking spirit very rare in the English Canadian film community. However, the narrative is minimal and fragmented; like a sketch, it represents the outline of a story. The script lacks the closely wrought texture and unity of impression which a half-hour drama, like a one-act or a short story, needs. Lack of funds required radical last-day surgery on the script – which had already been cut to half its original length. The film was financed by writer/director Angelo Stea, co-writer Peter Lauterman, and producer Wayne Aaron for a mere $33,500, and looks as if it cost twice that amount. It was their first independent drama, but all three have worked extensively in the industry.

Alberta Watson gives a fine, subtle performance as Barbara, and has a natural and often powerful rapport with the camera. Angelo Stea describes the sexual dilemma of her character: "There are a lot of people walking around down on Queen Street who are not really sure what persuasion they are... She just wanted to give it another try." Roger Guetta is not bad as the selfish 'artist' Tony, but he didn't have the manic intensity which might have made the relationship more convincing. As it is, he's just another character on the make; slick, selfish, but unfortunately also a bit flaccid. In the supporting role, as Tony's friend Michael, Geza Kovacs is quite strong. He discovers Barbara with her lady love, Margaret Dragu, in the quintessential art-deco Queen St. restaurant, the Blue Angel, beneath the eyes of the androgynous vamp, Marlene Dietrich. The flicker of recognition and sadness which crosses his face then is perhaps the film's richest moment, in terms of its apparent theme of deceptive appearances.

The fact that no one took the credit for art direction indicates the extent to which the project was a collective effort. The lighting and camera work is clean, and Stea is a promising director, despite his failure to make single shots replace scenes. The original soundtrack generally provides an appropriate, languid, blue background sound. The only technical flaw is the careless sound mix, which left some of the dialogue muddy.

At the Yorkton (Saskatchewan) Film Festival, *Exposure* won Best Film, Best TV Drama, Best Art Direction, and Best Actress (Alberta Watson). Skeptical about the "lottery" quality of many film festivals, and offended by the distinctly derivative style and spirit of the Genie Awards, the filmmakers withdrew their film from competition this year. Stea is grateful, however, for the recognition at Yorkton. "I'm really cynical about the whole attitude in Canada, and how they kill their young... and then all of a sudden these characters gave us these awards..."

Exposure was shown on CBC in the *Man Alive* time slot on a Sunday night, between *Marketplace* and *The National*. Stea imagines "all these working people looking for deals, how to protect themselves against the corporate structure, and suddenly there's this film about sort of fags and sort of a photographer, and – what's this all about? (laughter) 'MARG! Where's Knowlton?'..."

Christopher Lowry ●

AFTER THE AXE d. Sturla Gunnarsson sc. Steve Lucas film/sd. ed. Roger Mattiussi d.o.p. Andreas Poulsson art d. Judy Koonar loc./sd. rec. Bryan Day re-rec. Michael Hoogenboom, Jean-Pierre Joutel unit admin. Louise Clark composers Patricia Cullen, Sharon Smith tech. co-ord. Frank Ciavaglia p. Sturla Gunnarsson, Steve Lucas exec. p. Arthur Hammond poster des. Theo Dimson l.p. James Douglas, Janine Manatis, Randy Solomon, Anne Christison p.c. The National Film Board (1980) running time 58 min.

EXPOSURE. d. Angelo Stea p. Wayne Arron sc. Angelo Stea, Peter Lauterman d.o.p. Robert C. New a.d. Steven Wright art d. Alfred, Enrico Campana, Elinore Galbraithe, Carol Spier, Garath Wison lighting Maris Jansons key grip Carlo Campana cost. Delphine White make-up Shonagh Jabour hair Jocelyn McDonald cont. Barbara Ratz sd. mix. Tom Mather ed. Avi Lev composer Marjan Mozeditch stills Rick Porter l.p. Alberta Watson, Roger Guetta, Margaret Dragu, Geza Kovacs p.c. Exposure (Productions) col. 16mm dist. Vitt-Reynolds Media International running time 27 min.

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PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. A third category, *In Pre-production*, will be used to indicate films which are in active pre-production, having set a date for the beginning of principal photography and being engaged in casting and crewing). Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request.

Please telephone additions and up-dates information to: Cinema Canada (416) 366-0355 or (514) 272-5354.

Film credit abbreviations
d. director **asst. d.** assistant director **sc.** script **adapt.** adaptation **dial.** dialogue **ph./dop.** photography **sp. ph. efx.** special photographic effects **ed.** editor **sup. ed.** supervising editor **sd.** sound **sd. ed.** sound editor **sd. rec.** sound recording **p. des.** production designer **art. d.** art director **set dec.** set decorator **m.** music **cost.** costumes **l.p.** leading players **exec. p.** executive producer **p.** producer **assoc. p.** associate producer **line p.** line producer **p. sup.** production supervisor **p. man.** production manager **p.c.** production company **dist.** distributor **An asterisk(*) following the film's title** indicates financial participation by the Canadian Film Development Corporation.

ON LOCATION

CINAK LTEE
(514) 248-3295

HISTOIRES POUR BLAISE
A both theatrical and animated film. Theatrical shots are done. Animated to be done actually. Budget of $175,000. **p.** Marguerite Duparc **co-d.** Marguerite Duparc (film), Yves Rivard (animation) **d.o.p.** Jean-Pierre Lefebvre.

CINEQUITY FUNDING CORP.
(416) 863-9727

DEATH BITE
A suspense thriller shot in Toronto from August 24 to October 16, 1981. With a budget of $4.9M **p.c.** Hyperion Film Production & Distribution Co. Ltd. **exec. p.** John G. Pozhke **p.** John G. Pozhke and Maurice Smith **co-p.** Gord Robinson **line p.** John Newton **p. man.** Gord Robinson **p. sec.** Susan Kavesh **ass't to p. sec.** Addison Duncan **unit loc./man.** David Coatsworth **sc.** Don Enright **d.** William Fruet **1st a.d.** David Shepherd **2nd a.d.** Richard Flower, John Rainey **art d.** Gavin Mitchell **ass'ts art d.** Carmi Gallo, Rolf Harvey **cont.** Gillian Richardson **d.o.p.** Mark Irwin **focus puller** Paul Mitchnick **light** Jock Brandis **key grip** Maris Jansons **grip** Carlo Campana **gaffer** Jock Brandis **elect.** Scotty Allan, G.L. Phipps **sd.** Stuart French **sd. ass't** Cory Siddell **props** Andrew Deskin **cost. des.** Gina Kiellerman **ward.** Arthur Rowsell **make-up** Sandi Duncan **hair.** Barbara Alexander **set dec.** Patricia Gruben **film ed.** Ralph Brunjes **cast.** Clair Walker **l.p.** Peter Fonda, Oliver Reed, Kerrie Keane, Al Waxman, Miguel Fernandes, Marlyn Lightstone.

EXTRA MODERN PRODUCTIONS
(416) 967-6551

RUMOURS OF GLORY – BRUCE COCKBURN LIVE
Shooting began October 23 in Denver, Colorado. Budget $420,000. A rock music documentary and concert film. **p.** Bill House and Peter Walsh **assoc. p.** Bernie Finkelstein **d.** Martin Lavut **d.o.p.** Vic Sarin **sd.** John Thomson **concert sd. engineer** Eugene Martynec for True North Records.

FILMPLAN INTERNATIONAL
(514) 849-6051

DREAMLAND (FORMERLY TITLED MODELS)
Start shooting August 31 in Montreal for 8 weeks with a budget of $5M. **exec. p.** Victor Solnicki, Pierre David **p.** Claude Héroux **sec. to p.** Denise Ponton, Monique Légaré **p. man.** Roger Héroux **p. ass't** Claude Delorme **d.** Jean-Claude Lord **1st a.d.** John Fretz **2nd a.d.** Frank Ross **3rd a.d.** Michel Sarao **p. sec.** Nicole M. Webster **cont.** France Lachapelle **unit man.** Jean Savard **loc. man.** Paul Lamontagne **art d.** Michel Proulx **1st ass't art d.** Dominique Ricard **props master** David Phillips **props buyer** Frances Calder **props** Ryal Cosgrove **set dresser** François Séguin **ass't dresser** Patrice Bengle **sculptors** Peter Borowsky, Peter Dowker **const. superv.** Dean Eilertson **draftman** Claude Paré **adm. art dept.** Maurice Tremblay **cost des.** Jean-Claude Poitras **man. cost head dept.** Paul André Guérin **ward. cont.** Mario Davignon **ward. mistress** Laurie Drew **dresser** Christine Gribbin **make-up** Penny Lee, Jocelyne Bellemare **hairdresser** Constant Natale **ass't hairdresser** Denis Miller **d.o.p.** René Verzier **focus puller** Denis Gingras **2nd unit cam.** Peter Benison **loader** Jean-Jacques Gervais **stills** Pierre Choinière, Pierre Dury **gaffer** John Berrie **best boy** Jean Courteau **elect.** Alex Amyot **rigging gaffer** Walter Klymkiw **key grip** François Dupéré **2ng grip** Michel Périard **sd.** Henri Blondeau **boom** Normand Mercier **script** Charles Dennis **script coord.** Denise Dinovi **ed.** Jean-Claude Lord **ass't ed.** Jean-Pol Passet **drivers** William Nettles, Jean-Claude Cloutier, Jean-Marc Allard, Gilles Perreault, Richard Marsan, Neil Allan Bikby **craftservice** Ken Korrall **comptroller** Gilles Léonard **p. acc't** Yvette Duguet **crew payroll** Linda Duguet **extra payroll** Diane Williamson **receptionists** Johanne Russell, Linda Ekdahl **lawyers** Sander Gibson, France Caron **cast. dir's** Ginette D'Amico (Mtl) (514) 486-7517 Dierdre Bowen (Tor) (416) 653-6500 **ass't cast. dir.** Flo Gallant (Mtl) (514) 842-2079 **unit pub.** Pierre Brousseau (514) 849-6051 **press agent** Suzanne Daningburg (514) 849-6051 **Ass't press agent** Oksana Dykyj (514) 849-6051 **l.p.** Jeff Conaway, Irena Ferris, Cathie Shirriff, Roberta Leighton, Deborah Wakham, Phil Akin, Kenneth Welsh, Charles Dennis, Caroline Yaeger, Paula Clark, Ian White, Tiiu Leek, Jean-Louis Millette, Samantha Logan, Gayle Garfunkel, August Schellenberg, Charles Joliffe, Arnie Achman, Damir Andrei, Michelle Scarabelli, Stephanie Daniel, Barbara Hamilton, Bronwen Mantel, Al Maini, Kim Nakashima, Les Rubie, Richard Comar, Sandi Ross, Deirdre Bowen, Greta Morse, Vlasta Vrana, Dominique Charbonneau, Paul Emile Frappier, Stephanie Biddle, Roger Héroux, Robert Kitwood, Leslie Bell, Sylvie Boucher.

GUERRILLA HIGH PRODUCTIONS LTD.
(416) 252-3521/252-5093

BATTLE ZONE – ADAMS HIGH
Shooting scheduled from August 17 to October 19 in Toronto with a $4.3M budget. Contemporary social drama about crime in highschool. **exec. p.** Mark Lester **co-exec. p.** Merrie Lynn Ross **p.** Arthur Kent **line p.** Marilyn Stonehouse **loc. man.** Barbara Kelly **sc.** Arthur Kent, Mark Lester, John Saxton **d.** Mark Lester **1st a.d.** Tony Lucibello **2nd a.d.** Libby Bowden **3rd a.d.** Lee Knippelberg **prod. ass'ts** David Hart, Simon Clary **cont.** Pattie Robertson **prod. co-ord.** Angela Heald **office p.a.** Richard Spiegelman **prod. controller** Heather McIntosh **d.o.p.** Albert J. Dunk **cam. op.** Harold Ortenburger **1st ass't cam.** Gordon Langevin **2nd ass't cam.** Jay Kohne **sd.** Peter Shewchuk **boom.** Herb Heritage **art d.** Jeff Holmes **1st ass't art d.** Tom Doherty **2nd ass't art d.** Marlene Graham **trainee** Peter Grundy **set dec.** Jacques Bradette **ass't set dec.** Hilton Rosemarin **props master** Earle Fiset **props ass't** Daniel Wladyka **head make-up** Ken Brooke **make-up artist** Patricia Green **hair stylist** Albert Paradis, James Keeler **ward. des.** Lynne Mackay **ward. mist.** Nadia Ongaro **ward. Ass't** Gail Filman **Gaffer** Chris Holmes **best boy** Tony Eldridge, Glen Goodchild **rigging gaffer** Paul Bolton **elec.** Ronnie Chegwiddin **generator op.** Herb Reischl **key grip** Ronnie Gillham **grip** John Davidson Jr., James B. Wood **ed.** Henry Richardson **ass'ts ed.** Tim Eaton, Gary Gegan **stills** Shin Sugino **stunt** Terry Leonard, Bobby Hannah **sp. efx.** Colin Chilvers **l.p.** Perry King, Merrie Lynn Ross, Roddy McDowall, Timothy Van Patten, Michael Fox, Stefan Arngrim, Erin Flannery, Lisa Langlois, Neil Clifford, Keith Knight, Al Waxman, Robert Reece, Steve Pirnie, Joseph Kelly, David Gardner.

LAURON PRODUCTIONS
(416) 967-6503

THE DISABILITY MYTH
One hour documentary for T.V. Shooting began June/81. Part one of proposed 6 part series. **p.** Alan Aylward **exec. p.** Ron Lillie, William Johnston **d.** Doug Williams **d.o.p.** Nick Stiliadis **ed.** Harvey Zlatarits **post prod.** Lauron Prod. **narration** John Hurt.

13 MINUTES TO WAIT
Now shooting; 1-hour TV based on Steve Podborski. To be completed Nov/81. **p.** William Johnston **p.** Ron Lillie **d.** William Johnston **d.o.p.** Nick Stiliadis, Arimin Matter, John Dyer **ed.** Judy Krupanszky **post prod.** Michel Jones Editing **music** Fred Mollin.

LIGHSTCAPE MOTION PICTURE COMPANY LTD.
(416) 465-1098

THE MUSIC OF THE SPHERES
Shooting began Oct. 4, 1980 in Toronto. Budget: $110,000. A scifi comic horror film shot in English and French. **p.** Philip Jackson **d.** Philip Jackson **p. man.** Gabrielle de Montmollin **sc.** Philip Jackson, Gabrielle de Montmollin **d.o.p.** Nadine Mumenick **cont.** Doris Lapierre **dial. coach** Yseult Buxel **miniatures** Michael M. Sloan, Jeff Bertram, Grand Illusion Co. **sd.** Ross Redfern **l.p.** Anne Dansereau, Peter Brikmanis, Jacques Couture, Kenneth Gordon, Ken Lemaire, Sandy Kyser.

MOTHER LODE FILMS LTD.
(604) 984-4121

MOTHER LODE
Shooting began September 28 for 7 weeks in Vancouver with a $6M budget. **exec. p.** Peter Snell **p.** Fraser Heston **p. man.** Les Kimber **p. co-ord.** Cathy Howard **loc. man** Gordon Mark **sc.** Fraser Heston **d.** Charlton Heston **1st a.d.** Don Granbery **2nd a.d.** Jacques Hubert **studio art d.** Mike Bolton **loc. art d.** Jimmy Chow **cont.** Penny Hynam **prod. des.** Doug Higgins **d.o.p.** Richard Leiterman **d.o.p. 2nd unit** Peter McLennan **1st unit op.** Bob Saad **2nd unit op.** David Butler **gaffer** Dave Anderson **key grip** John Brinson **make-up** Jamie Brown **stunt co-ord.** Joe Canutt **film ed.** Eric Boyd-Perkins **prod. controller** Jim Westwell **unit pub.** Marilyn Heston **pub. rel.** Bozell Jacobs & Partners/Holly Levine Toronto (416) 962-8330 **stills** Chris Helcermanas-Benjes **l.p.** Charlton Heston, Nick Mancuso, Kim Basinger, John Marley.

NATIONAL FILM BOARD OF CANADA
(514) 333-3298

LA QUARANTAINE
Shooting began September 28 for approximately seven weeks. In St-Hyacinthe (Quebec). **p.** Jacques Vallée **p. man.** Laurence Paré **sc.** Marthe Blackburn, Anne Claire Poirier **d.** A. C. Poirier **unit man.** Michel Dandavino **art d.** Denis Boucher **cont.** Monique Champagne **d.o.p.** Michel Brault **ass't d.** Mireille Goulet **1st ass't cam.** Serge Lafortune **2nd ass't cam.** Michel Motard **sd.** Richard Besse **boom** Esther Auger **elec.** Guy Rémillard **key grip** Jean Trudeau **props** Charles Bernier **ward.** Huguette Gagné **make-up** Brigitte McCaughry **l.p.** Roger Blay, Monique Mercure, Jacques Godin, Patricia Nolin, Pierre Thériault, Luce Guilbeault, Benoit Girard, Aubert Pallascio, Michele Rossignol, Louise Rémy, Pierre Gobeil, Gisèle Schmidt. **unit pub.** Mireille Kermoyan/NFB (514) 333-3298.

ON-LINE ENTERTAINMENT INC.
(514) 274-9371

ROCK MYSTERIES
Two One hour documentary for T.V. on several tragic deaths of Superstars. Shooting began August 20 and should end December 20. Locations in North America and Europe. Budget: $1.25M. **exec. p.** Steve Grossman, John Parikhal **p.** Peter Alves **sc.** Parikhal **d.** Alves **d.o.p.** Tom Burstyn (various crew).

LES PRODUCTIONS LE LOUP BLANC INC.
(418) 692-1910

LES YEUX ROUGES
Shooting began October 28 in Quebec City for 5 weeks with a budget of $353,000. **p.c.** Les Productions Le Loup Blanc with money from the CFDC, Institut québécois du cinéma and Radio-Canada. **p.** Doris Girard **p. ass't** Monique Nadeau **p. man.** Michel Pérusse **p. sec.** Lucie Paquette **prod. probationers** Michel Viau, Martin Fournier **unit man.** Bernard Dansereau **sc.** Yves Simoneau **d.** Simoneau **a.d.** France Boudreault, Françoise Dugré **d. probationers** Richard Rouen, Robert Martel **art d.** Denis Denoncourt **ass'ts art d.** Michel Gauthier, Luc Paris **cont.** Nicole Pomerleau **d.o.p.** Claude Larue **ass'ts cam.** Jocelyn Simard, Jean Paquette **key grip** Emmanuel Lépine **grip** Eloi Deraspe **gaffer** Michel Pelletier **elec.** Normand Viau **sd.** Marcel Fraser **boom** Jean-Guy Bergeron **sp. efx.** Jean Godbout **ward.** Geneviève Gauvreau **ward. ass't** Luce Pelletier **make-up consultant** Nickie Hamilton **make-up** Renée Desjardins **make-up probationer** Jasmine Desjardins **cons. man.** Alphonse Boulet **ed.** Simoneau **ass't ed.** Guy Picard **music comp.** Le groupe Maneige and Bob Walsh **lab.** Bellevue Pathé **unit pub.** CinéForum/Christiane Gagnon (418) 692-4188 **l.p.** Marie Tifo, Jean-Marie Lemieux, Pierre Curzi, Micheline Bernard, Pierrette Robitaille, Paul Hébert, Denise Gagnon, Gaston Lepage, Jean-René Ouellet, Raymond Bouchard.

TAURUS 7 INC.
(514) 288-1888

LES TRANSISTORS
Shooting began July 6 and will end on November 8. Shot in Montreal with a budget of $880,000. A six hour TV drama for teenagers. **p.c.** Les Films Transistors Inc., with the participation of la Société Radio-Canada and TF-1 (France) **p.** Claude Castravelli, Yves Hébert **exec.p.** Earl A. Agulnik **p.man.** Mario Nadeau **p.asst's** Michel Veillette, Nathalie Boisseau **p.acct.** George Ansellem **sc.** Michel Collet **d.** Yves Hébert **a.d.** Marie Daoust **art d.** Alain Singher **asst. art d.** Ian Lavoie **cont.** Thérèse Bérube **d.o.p.** Mario Romanini **asst.cam.** Yvan Brunet **light.** Aurèle Dion **light.asst.** Martin Dion **key grip** Marco Romanini **sd.** Jean-Michel Rouard **boom** Eric Zimmer **props** Alain Singher **make-up, hair.** Diane Simard **film ed.** Claude Jobin **asst.ed.** Jean-Marc Magnan **lab.** Bellevue Pathé **sd.studio** Cinélume **cast.** Lorraine Richard **date of release:** First episode on TV in January 1982 **l.p.** Alain Bonhomme, Suzanne Clément, Nathalie Bergeron, Jean-René Ouellet, Marie Bégin, Benoit Marleau.

CAROLINE FARRAH
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IN PRE-PRODUCTION

AMULET PRODUCTIONS
(416) 596-1411

SNEAKERS
Feature film on a junior tennis tournament to began shooting on November 9, in Saratosa, Florida, with a budget of $4.3M. **exec. p.** John Basset and Larry Nessis **p.** John Basset **d.** Joe Scanlon **sc.** Stuart Gillard **line p./d.o.p.** Don Wilder **art d.** Bruno Rubeo **1st and 2nd ass't d.** Tony Lucibello, Elizabeth Halko **p. man.** Dom Buchsbaum **l.p.** Susan Anton, Jessica Walters.

BIP PRODUCTIONS
(416) 863-6878

THE LAST BUTTERFLY
To begin shooting Fall '81 with a $4 million budget on a Canadian/French/Czechoslovakian co-production. **exec. p.** John Pozhke **line p.** Steven North **d.** Karel Kachyna **l.p.** Marcel Marceau.

CBC/RADIO-CANADA
(514) 285-2863

EMPIRE INC.
A six/one hour theatrical production to start shooting in the beginning of December, in Montreal. **p.c.** CBC/Radio-Canada in co-production with the National Film Board of Canada **exec. p.** Mark Blandford **p.** Paul Risacher **d.** Mark Blandford/Denis Arcand/Doug Jackson **sc.** Doug Bowie **p. man.** Connie Ballam.

FILMPLAN INTERNATIONAL INC.
(514) 849-6051
(416) 469-5106
(416) 469-4195

VIDEODROME
Shooting scheduled to begin in Toronto on October 27, 1981. With an estimated budget of $6M. **exec. p.** Pierre David, Victor Solnicki **p.** Claude Héroux **ass't p.** Larry Nessis **p. co-ord.** Roger Héroux **p. man.** Gwen Iveson **ass't p. man.** Janet Cuddy **prod. sec.** Angela Gruenthal **exec. p.'s sec.** Ellen Rosen **p.'s sec.** Monique Légaré **loc. man.** David Coatsworth **scr.** David Cronenberg **d.** Cronenberg **d.'s personnal ass't** Richard Zywotkiewicz **1st, 2nd a.d.** John Board, Libby Bowden **cont.** Gillian Richardson **art d.** Carol Spier **1st and 2nd art d.** Barbara Dunphy, Tom Coulter **art d. trainee** Jo-Ann Landenheim **video co-ord.** Michael Lennick **1st ass't video** Lee Wilson **d.o.p./oper.** Mark Irwin **1st ass't/focus** Robin Miller **2nd ass't/clapper/loader** James Crowe **stills** Rick Porter **set dresser** Angelo Stea **1st and 2nd ass't set dres.** Enrico Campana, Gareth Wilson **prop master** Peter Lauterman **cost. des.** Delphine White **ass't des.** Eileen Kennedy **ward. master** Arthur Rowsell **ward. ass't** Maureen Gurney **ward. trainee** Denise Woodley **head makeup** Shonag Jabour **sd.** Bryan Day **gaffer** Jock Brandis **key grip** Marris Jansons **const. man.** Bill Harman **ed.** Ron Sanders **casting (principal actors)** Walker/Bowen, Clare Walker (416) 653-6500 **extras** Peter Lavender (416) 787-4305 **comptroller** Serge Major **ass't compt.** Gilles Léonard **tech. advisor** Denise Di Novi **prod. acc't** Lacia Kornylo **ass't acc't** Rachelle Charron **bookkeeper** Maureen Fitzgerald **l.p.** James Wood and Deborah Harry.

MELKIM PRODUCTION
(604) 738-5217

THE BABY CLOCK
A one hour docu on the dilemna facing childless career women in their thirties. Start date shooting November 1981. **Budget** $180,000. **p.** Elvira Lount **p. man.** Kim Steer **d.** Lount **co.-d./d.o.p.** Bob Asgeirsson **ass't cam.** Julie Moreton **art d.** Steer **sd.** Ralph Parker **ed.** Barbara Evans **music** Ann Mortifee **Int.** Ann Petrie.

NETWORK FILM PRODUCTIONS
(416) 691-0878

DOWNTOWN
12 episodes, public affairs for television **p.** Bryan Gliserman **sc. d.** Michel Chandler **host** Linda Mote.

PERFORMANCE
26 episodes, documentary/variety for television **p.** Christian Daniel **sc. d.** Daniel, Michael Chandler **host** (various).

TALES OF TERROR
9 episodes, 30 minutes for television **sc. d.** Michael Chandler **cast** TBA (casting by Canadian Film Casting Services).

DANTE'S INFERNO
Feature production to be shot early 1982 cast TBA for further information contact Christian Daniel (416) 691-0878.

ON-LINE ENTERTAINMENT
(514) 274-9371

Production of eighteen musical life-style special with musical group as Rolling Stones, Foreigner, Journey, April Wine, Loverboy, Blondie, Moody Blues, Van Halan, Tom Petty, Hall & Oates, Stevie Wonder, Rick James, Pointer Sisters, and others... Various lenght between 30 and 90 minutes. To be shot during November and December 1981. **exec. p.** Steve Grossman **p.** Peter Alves (various crew).

LES PRODUCTIONS CLAUDE LEGER INC.
(514) 288-6251

THE NEIGHBOUR
Feature to be shot in Montreal (6 weeks) and New York (2 weeks). Shooting scheduled for October 28 **p.c.** Ciné-Express inc. **p.** Claude Léger **d.** Max Fischer **sc.** Leila Basen, Fisher **p. man.** Francine Forest **cast.** Arden Ryshpan **l.p.** George Segal, Irene Cara **unit. pub.** Monique Mallette-Léger (514) 284-9354.

RUBICON FILM PRODUCTIONS INC.
(416) 226-9102

RAOUL WALLENBERG
A one-hour TV Documentary that will take place in Canada, U.S.A., England, Israel and Sweden. **p.** Wayne Arron **sc.** Peter Lauterman **d.** David Harel **d.o.p.** David Yorke **ed.** Avi Lev.

STAR TRIPPER LTD.
(416) 463-1102

STAR TRIPPER
Shooting is scheduled for November 9 to December 11, 1981. A rock musical with an estimated budget of $1.3M. **p.** Jim Henshaw, Paul Hoffert and Brenda Hoffert **sc.** Jim Henshaw **p. man.** Sally Dundas **d.** Zale Dalen **music** Paul and Brenda Hoffert **art d.** Charles Dunlop.

TAURUS 7 INC.
(514) 288-1888

BLOODROOT
Feature film to be shot in Montreal at the end of October 1981 with a budget of $1.2 million. **exec. p.** Earl A. Agulnik **p.** Claude Castravelli **p. man.** Ray Roth **loc. man.** Lawrence Severs **d.** Castravelli **art d.** Céline Fournier **d.o.p.** Roger Racine **sd.** Pierre Racine.

TELEMONTAGE INC.
(514) 875-6323

VIRULYSSE
A series of 26 animated programs, 30 minutes each. The pilot is in production, and the series will start shooting in October. **p.** Pierre Delanauze **d., sc.** Gilbert Gratton **p. man.** Jean-Marc Lapointe **p. s.** Christiane Bastien **d.o.p.** Claude Larue **asst. cam.** Serge Grégoire **cont.** Solange Bérubé **art. d.** Camille Leduc **light.** Aurèle Dion **sd.** Marcel Fraser **ed.** Claude Langlois **music** Alain Clavier **marionnettes** made and operated by the Théâtre de l'Avant-Pays, Robots conceived by Raymond Corriveau and Marc St-Jean.

Location filming in Toronto, Ireland, Scotland on a budget of $4 million. Shooting begin in March '82 **p.c.** Crawley Films Production **p.** Budge Crawley **sc.** adapted from a novel by Fred Bosworth "The Strange One" **d.o.p.** Robert Ryan **ph.** Robert Ryan, Patrick Carey **sp. efx ph.** Patrick Carey, Robert Ryan.

FILM FIVE INC.
(416) 960-5433

THE BIRDS OF PREY*
To begin shooting in 1981 **p., d.** Daryl Duke **sc.** Clive Exton **ph.** Billy Williams **p.design** Trevor Williams **pub.** Robert Ramsay Communications.

FILMLINE PRODUCTIONS INC.
(514) 284-9309

CROSS COUNTRY
A police crime drama. Pre-production scheduled for mid-November and shooting for early January 1982, in Montreal with a $2M estimated budget. **p.** Pieter Kroonenburg, David Patterson **sc.** John Hunter **d.** Paul Lynch.

REBEL HIGH
Script under development only. Feature schedule for 1982 in Montreal with an estimated budget of $2M **p.** Pieter Kroonenburg, David Patterson **sc.** Steven Alix.

LES FILMS CENATOS
(418) 527-9054

MUSIQUE OUTRE-MESURE
Dramatic TV serie of 13 half-hour for youth based on sound and music. Pilot project had been shot from July 19 to 28 with money from Radio-Canada and Institut québécois du cinéma. **exec. p.** Pauline Geoffrion **p.man.** Jacques Bonin **sc.** Yolande Rossignol, Ginette Bellavance **d.** Rossignol **music** by Bellavance **l.p.** Bellavance, Walter Boudreault.

FILMPLAN INTERNATIONAL INC.
(514) 849-6051

DIPLOMATIC IMMUNITY
Estimated budget $6.5 million **p.** Claude Héroux **exec. p.** Pierre David, Victor Solnicki **d.** Harvey Hart **sc.** Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer **pub.** Paratel (514) 845-0111 and David Novek and Assoc. (514) 284-2113.

11 O'CLOCK
exec. p. Pierre David, Victor Solnicki **p.** Claude Héroux **sc.** Brian Taggert **d.** Jean-Claude Lord.

TOTEM
With a $6 million budget **p.** Claude Héroux **exec. p.** Pierre David, Victor Solnicki.

THE QUEEN
p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films **p.** Claude Heroux **sc.** Jean-Pierre Jaubert.

A FRIEND INDEED

FRANKENSTEIN
p. Claude Héroux **exec. p.** Victor Solnicki, Pierre David **sc., d.** David Cronenberg

FOR THOSE I LOVED
A Canada/France co-production based on the book by Martin Gray **p.** Andre Djaoui (Producteurs Associes), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Heroux (Filmplan International).
To be shot in 1982.

PROJECTS IN NEGOTIATION

ASA PRODUCTION INC.
(514) 288-4011

HIT AND RUN*
To begin principal photography in Montreal on a $5 million budget. **p.** Joseph F. Beaubien, Nicole M. Boisvert **p. man.** Lyse Lafontaine **d.** Robin Spry **sc.** Douglas Bowie, Arthur Fuller, Spry, based on the book by Tom Alderman.

ASTRAL BELLEVUE PATHE
(514) 748-6541

SKETCH LIFE
p. Harold Greenberg **d.** Stan Daniels.

MIRI
An Israel and Canada co-production to be shot in Israel in 1981. **p.** Harold Greenberg **d.** Tzipi Trope.

B.M. FILM CO. INC.
(514) 844-1300

BREAK AWAY
To be done in 1981. **p.** Bruce Mallen **ass. p.** Carol Klein **exec. p** Michael Gilbert.

CANAMERICA FILMCORP INC.
(514) 288-0266

EASTER EGG HUNT
Schedule for shooting in England in Spring 1982, with an estimated budget of $7 million US. **p.** Christophe Harbonville, Nicholas Clermont **assoc. p.** Gilles Chartrand **p. superv.** Jim Margellos **d.** Robert Altman **l.p.** David Bowie, Geraldine Chaplin Story based on the book by Julian Freeman, Easter Egg Hunt.

CRAWLEY FILMS
(613) 728-3513

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For Sale: Projector 16 mm Hokushin X300, Zenon Arc Lamp. Professional auditorioum capabilities, easy load, amplifier and extension speaker. Like new. Value over $3,000. – Sacrifice $1,600. – Call John (416) 828-7732. (79)

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For Sale: Nagra III with SQ crystal $2,500. Rob Yound (614)738-6209. (79)

Wanted: Modern steel used or new standard drive-in screen. Phone Mike (306) 692-4527. (79)

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For Sale: CP-16 Reflex with crystal sync. Built in amp and sound head. Angieunneux 12-120, 3 mags, 2 batteries, and many extras. Call (416) 368-5418 (78)

For Sale: Arriflex S 16mm, variable speed motor, 2-400' magazines, three lens plus accessories. Excellent condition. $5,000. (514) 878-9290. (78)

Space for rent: 500 sq. ft. Corner office in downtown film centre. Call (416) 593-1809. (78)

STUDIO SPACE
*4000 sq. ft. studio
*15 ft. x 20 ft. cyc
*Dark room, change and make up facilities
*Kitchen and reception area
*$100.00 per day
Contact United Studio c/o Production Manager, 9 Davies Ave., Toronto M4M 2A6 (416) 469-2672.

For Sale: Auricon 16mm sound-on-film camera, Duncan conversion, with 12-120 Angenieux zoom lens and several accessories. Excellent condition. (514) 288-8523. (78)

For Sale: Eclair ACL camera (French), 2 new 400' magazines, CP conversion motor, variable speed crystal, 12-120mm Angenieux zoom lens, 2 new cine 60 12 volt batteries, custom-made cold weather and sound barney, aluminum haliburton carrying case. Package for $20,000.00 (Cdn.) Call Bill Casey (514) 487-3431. (78)

Typist: fast, accurate, neat, work at home, scripts, manuscripts, synopsis, etc. Reasonable rates. Pick up and delivery. Call (416) 783-1870. (78)

For Sale: Hokushin projector, and multitrack magnetics (16mm) playback dubber with interlock and remote control. Also 16mm Moviola. Best offer. As is. No delivery. Phone Cathy to arrange viewing. (416) 598-0467. (78)

16 mm UNIDEK equipped editing room available for rent or lease. Daily/weekly rates. Reasonable. Call Daniel (416) 363-5217 or 12 Mercer St. Toronto. (77)

STUDIO SPACE
5000 sq. ft.
full grid
70 x 23 ft. cyc
75 KV power source
modern production offices
dressing and make-up rooms
CALL: (416) 678-2637

Experience researcher/writer/production assistant available for historical research, script development, pre-production planning. Also familiar with retrieval of visuals (film and stills, memorabilia, documents, props, etc.) For information, call Jill Patrick (416) 368-9944. 67A Portland Street, Toronto (77)

Office for rent, downtown Toronto. Call Jill (416) 368-9944. (77)

For Sale: Angenieux Lenses – excellent optics, wide angle 10 mm F 1.8, auto Focus, as new $325. Zoom 17-68 mm F 2.2 used $275. Call Henry 735-4841 or 276-2834. (77)

New position: for person with a good working knowledge of the film industry to be trained in the handling of film insurance. (416) 787-0304. (76)

For Sale: CP-16 Reflex Sound Camera. Most recent model. Camera body, 4 mags, 2 batteries, Crystasound amplifier with Auricon soundhead. Low usage on amp & head. Excellent condition, no problems. Asking $11,500. Call John (416) 469-4975 (76)

For Rent: 6 plate 16mm Steenbeck, good condition. Call (416) 533-6770. (74)

Fill on sale. 35mm and 16mm available. Call Ken (416) 465-1654. (74)

Estate Sale: Indoor theatre and adjoining commercial property (together or separate). Ideal business and development opportunity. Jim (403) 349-3939 or 349-3267. Ted (403) 465-6776. (74)

Studio Space for rent: 4200 sq. ft. Queen-Spadina, second floor. Immediate possession. (416) 862-0199. (74)

Editing Equipment for sale: 16mm and 35mm Steenbecks, 16mm Series 900 Steenbeck, 16mm 4 Plate Sera Flatbed, 35mm Moviola 2 Sound Heads, 16mm Moviola. We buy and sell all types of Motion Picture Equipment. Canadian Motion Picture Equipment Rentals Ltd. 33 Granby Street, Toronto, Ontario M5B 1H8. Tel.: (416) 977-7113. (74)

Summer screen writing: The T.V. and Film Institute is pleased to present a two-day seminar with by Sy Field, June 20-21. Mr. Field will conduct an intensive seminar on methods of writing your screenplay. Members of the workshop may attend five additional lectures with agents and producers from Toronto and Hollywood at the University of Alberta. Call (403) 437-5171 or write to T.V. and Film Institute, Box 10, Sub. 11, University of Alberta, T6G 2E0. Fee $99.00. (74)

Photography stills: veteran photo journalist, industrial and advertising photographer seeks work in features. I.A.T.S.E. 644, Michael Jordan (416) 889-2354 or (416) 626-5465. (73)

For Sale: Nagra III and Sennheiser 804/104. Asking $2500. Call Peter (416) 968-1474. (76)

For rent: 16-35 mm Steinbeck, six plate, excellent condition. Available for short or long term rental or lease. Call Marty (416) 536-3355. (76)

Talent Representative: Young, expanding Montreal talent agency, looking for Toronto-based business manager. Please reply to Arleen Glickman, 514-861-1062. (76)

Seeking Sponsor: angel needed for help in funding animals. Experienced trainer with proven record of work in wild and domestic animals for production. Help save a cougar. Contact Mike (416) 653-1773. (76)

Producer with property in first draft looking for top rate exec to put together U.S. or Canadian financial package and interim financing. Reply to: Box 740, c/o Cinema Canada, 834 Bloomfield, Montreal, P.Q. H2V 4N3 (76)

Word processing: Complete typing services, scripts, manuscripts, proposals, etc. First quality, prompt, accurate. (416) 363-7465. (75)

À vendre: équipement de son 16mm comprenant: 1 MTM R 102 U 16mm, 3 MTM D 102 U 16mm, 3 Magnasinc «dubber» 16mm égalisateur sur 4 des 8 entrées, 1 Digital Readout counter à quatre chiffres, 1 amplificateur Dynaco 85, 1 Orban Equalizer Model 672 A. Téléphoner à (418) 656-1234, ou écrivez à: Casier postal 10046, Ste-Foy, QC. G1V 4C6. (75)

American Cinematographer Magazine: Looking for 3 issues, Sept. and Oct. 1977, and Jan. 1976. Will pay $5 each. Call Roland (613) 521-3603, collect, evenings only. (73)

Fore hire: interested in position as production assistant/coordinator in film/T.V. production, B.A. in motion picture/T.V. from UCLA, degree in business administration and work experience. Speak and write fluent English, French and Spanish. (514) 671-6160. (78)

For Sale: Stellavox AMI Mono (Stereo Professional Mixer). Phantom pwr and full eq. custom rechargeable pwr supply. Complete with locking halliburton case. Firm $3500. Rob Young (604) 738-6209. (77)

For Sale: Nagra III with SQ crystal $2500. Rob Young (604) 738-6209. (77)

For sale: 2 Eclair NPR mags. $2000. Peter Benison 2297 Oxford Ave., Montreal. (514) 484-0714. (73)

Cinema Canada has a classified ad policy, aimed at stimulating communication within the film community. Insertions in the classified column will be run free of charges for individuals with subscriptions, wishing to place industry-related ads. For companies and organizations, the classified rate of $0.50 a word applies. So, if you are looking for a job, want to buy or sell something, offer a service or share information, write to:

Cinema Canada
67 Portland, Toronto
M5V 2M9

Box 398,
Outremont Station,
Montreal H2V 4N3

PROJECTS IN NEGOTIATION

GILLES STE-MARIE ET ASSOCIÉS INC.
(514) 844-2886

SALUT SANTÉ II (FORMERLY TITLE)
The last 13 programs of a TV-series of 26. Each program 24 min. 40 sec. Shooting will start between October 1981 and January 1982. **p.** Gilles Ste-Marie **p. man.** Réal Tremblay **asst. p. man.** Nicole Jasmin **research, sc.** Max Cacopardo, Christiane Duchesne.

HARRY ALAN TOWERS
(416) 923-3581

SS-GB
A Canadian-U.K. co-pro. to begin in Fall 1981 in Toronto and London, G.B. Canadian budget: $10 million **p.** Harry Benn (G.B.) **exec. p.** Harry Alan Towers **d.** Peter Carter **sc.** Gerald Wilson **adapt.** of Len Deighton's best-seller **l.p.** James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger **pub.** Stephen Chesley Associates (416) 922-2442.

IMPERIAL PRODUCTIONS LTEE

LITTLE DEVIL
To be shot in Spring 1982 in Montreal with an estimated budget of $1.5 million. **p.** Jacques Raymont **co-p.** Louis-Claude Thibault **assoc.p.** Robert Bastien **sc.** Raymont, Dan Fiorella **p.r.** Michelle Langevin.

GUNSMITH (L'ARMURIER)
To be shot Spring 1982 in the Laurentide north of Montreal with an estimated budget of $1.5 million. **p.** Jacques Raymond **co-p.** Louis Claude Thibault **sc., d.** Louis Claude Thibault **l.p.** Jean Coutu **assoc. p.** Robert Bastien **p.r.** Michelle Langevin.

KUPER PROD.
(416) 961-6609

CHILD OF THE HOLOCAUST
p. Jack Kuper **sc.** Jack Kuper, from the book by Jack Kuper.

L.N. FILM LTD.
(514) 527-2356

FRANKENCAR
An action film to be shot on location on the various Canadian raceways. Estimated budget: about $2 million. Some photography to be done in California. **p.** Didier Farré **d.** Paul Bartel.

LES MÉMOIRES D'UNE CHANTEUSE ALLEMANDE
Feature film to be shot 1982 in Montreal. **p.** Didier Farré **d., sc.** Jean-Pierre Lecours.

MAINSTREAM PRODUCTIONS LTD.
(506) 642-3683

LE PIQUE-NIQUE
A one hour T.V. drama to be shot entirely in St-John, New Brunswick, in both French and English. **p.** Gregor Hargrove **d.** Michael Payne **sc.** Rino Morin-Rossignol **art d.** Lyall Hallum **p. man.** Elizabeth Ashton.

MEGA MEDIA PRODUCTIONS

THROUGH THE EYES OF TOMORROW
A series of eight 100 minute features for television. The first, The Man Who Cried Alien begins June 1981. Others in the series entitled: Terror at the Edge of Time, No Place Like Paradise, The Nightmare Ward, The High Frontier, The Final Game, and Dominant Blue. **p.** Tibor Takacs, Stephen Zoller **d.** Tibor Takacs **sc.** Stephen Zoller.

MANITOU PRODUCTIONS LTD.
(416) 924-2186

GO BOY
Scheduled for spring 1982, **exec. p.** Ralph Ellis **p.** William Davidson **sc.** Davidson, based on autobiography by Roger Caron **consult.** Roger Caron.

DON'T HIT THE PANIC BUTTON
Scheduled for 1981, **exec. p.** Ralph Ellis. **p.** William Davidson **sc.** William Davidson and Martin Lager, based on a story by Lager.

MURPHY-FOX PRODUCTIONS INC.
(514) 487-1400

FUNNY MOVIE, EH?
p. Jack F. Murphy, Andrew Alexander **scr.** Sean Kelly, Tony Hendra, Ted Mann **d.** George Mihalka **d.o.p.** Rodney Gibbons. CFDC participation.

NORFOLK COMMUNICATIONS LTD.
(416) 961-8400

SMOKE BELLEW
Six one hour drama series based on short stories by Jack London, to begin shooting February, 1982 **exec. p.** William Macadam.

OUT OF THE SILENCE
Six one hour drama series scheduled for April 1982. **exec. p.** William Macadam **sc.** Bob Carney.

RED RIVER
Six one hour period drama series. **consultant,** Alix Arnet.

STILL SECRET: THE WAR OF THE SPIES
Ten one hour documentary series **research,** Rob Roy.

NO DRUMS, NO BUGLES
Feature for TV; Espionage series.

PERSEPHONE PRODUCTIONS LTD.
(416) 960-6039

100 HORSE
To be shot in Vancouver with a budget of $5 million **exec. p.** Peter Snell **p.** Gail Thompson **sc.** Mark Rosen **d.** Bill Fruet.

POINT FILMS INC.
(514) 457-3636

CALL ME UNCLE
Script writing in process, only. Projected shooting for 1982. Estimated budget of $1.5M. **p.** Wayne Grigsby **sc.** David Fennario **d.** Allan Nicholls.

LES PRODUCTIONS DE LA CHOUETTE
(514) 288-5719

X LOVES MALEINE
To shoot in Montreal with a $375,000 budget **sc.** Paul Toutant, Monique Champagne, Marc Voizard **d.** Marc Voizard.

LES PRODUCTIONS LA GAUCHET INC.
(514) 845-8186

THE FRILL OF IT ALL
A comprehensive indebt 60 min. documentary on Canadian fashion to be shot in Fall 1981 in Canada, U.S.A. and Europe with an estimated budget of $225,000. **p.** Raymond Gravelle, Patrick Vallely **d.** Vallely **researchers** Ewa Zebrowsky, Barbara Cartwright, Bert Marotte.

PROJECTS IN NEGOTIATION

THE MAGNUM KID
A Feature co-production to be shot in Fall '81 in Montreal with an estimated budget of $500,000. **p.c.** Les Productions La Gauchet Inc. and Rare Film Productions Inc. **exec. p.** Raymond Gravelle **p.** Mark Nader **sc.,d.** Nader **d.o.p.** Patrice Massenet **sd.** Don Cohen **pub.** Colette Martin/(514) 845-8186.

LES PRODUCTIONS S.E.P.T. INC.
(514) 270-1496

LA CLÉ DES BOIS
A 13 half-hour series for television to be shot in January 1982, with an estimated budget of $390,000 **p. and d.** André A. Bélanger **concept & sc.** Louise Pelletier **pub. re.** Sheila Burke. N.B. : This documentary TV-series does not require actors.

QUADRAMEDIA INC.
(416) 466-4656

SKILLINGS MOUNTAIN
Scheduled for spring 1982. Budget $800,000. ACFC crew. **p.** Ian Stuart **execp.** Hans Koehl **d.** Joe Scanlon.

RAFAL PRODUCTIONS INC.
(514) 932-0396

HOT TO TROT
This film wont be shot before 1982 ; date to be announced. **p.** Rafal Zielinski **d.** Rafal Zielinski **sc.** Edith Rey, from a story by Rey and Zielinski.

RAYMOND DAOUST
(514) 526-6621

GUILTY OF BEING INNOCENT
Principal photography to begin in the 1982, in Gaspé. **p.** Raymond Daoust.

R.J. LANGEVIN
(418) 687-3326

ST-LOUIS SQUARE
Shooting in Montreal with a budget of $5 million.**p.** Robert Langevin **sc.** Arnie Gelbart, Gilles Carle **d.** Gilles Carle.

ROBERT COOPER PRODUCTIONS
(416) 922-2251

THE TERRY FOX STORY
Project presently being scripted by John and Rose Kastner. Scheduled shooting for April 1982. **p.c.** Robert Cooper Productions Inc.

OFF THE RECORD
Robert Cooper producing for 20th Century Fox. **sc.** Steve Tesich.

SEAGULL PRODUCTIONS
(514) 844-9444

MEMOIRS OF MONTPARNASSE
To begin in Montreal with a $4 million budget **p.c.** Seagull Production **exec. p.** James Shavick **p.** Larry Hertzog **sc.** Marilyn McCormick **pub.** The Network (416) 368-6175, David Novek Assoc. (514) 284-2113 **cast.** Casablanca.

CALIFORNIA CHABLIS
In Vancouver with a $3.5 million budget. **p.** James Shavick **sc.** Steven Manners **cast.** Casablanca.

SELKIRK FILMS INC.
(416) 967-5550

GOODBYE CALIFORNIA
A Canada/U.K. co-production scheduled for next spring **p.** Peter Snell **d.** Don Sharp **sc.** Sharp, Alan Scott, Chris Bryant.

SIGNAL FILMS INC.
(514) 482-7447

OVER HIS DEAD BODY
To be shot in Montreal in November 1981, with a budget of $4 million. **p.** Alfred Pariser **sc., d.** Morrie Ruvinsky.

TIBERIUS FILM CORPORATION
(416) 869-6529

ON THE BRINK
Canadian production to be shot in January 1982 with an estimated budget from 8 to 9 million. **p.** Garth H. Drabinsky, Joel B. Michaels **d.** Michael Ritchie.

TRIMEDIA
(403) 264-4460

ATHABASCA
To be shot in Edmonton with a budget of $2.4 million **p.c.** Trimedia Studio/Great Bear Film Ltd. **exec. p.** David Dortot **p.** Alec MacDonald **sc.** David Dortot.

U.F.O. HOLDINGS
(514) 670-1060

DOUBLE BARREL
To be shot in Vancouver with a budget of $1.9 million. **exec. p.** Sam Gabamonte and Leonard Trager **p.** Claude Castravelli **sc.** Gerry younkins.

99401 CANADA INC.
(514) 932-0833

ARNOLD, DOG OF THE NORTH
Shooting scheduled for Spring 82 with an estimated budget of $4M. **exec. p.** Robert Barclay **p.** John Francis Brinckman **sc.** John Francis Brinckman **d.** Sylvio Narrizano **ed.** Max Benedict **sp. efx superv.** Wally Gentleman **sp. efx** John Allison **animal trainer** Lloyd Beebee **unit pub.** Prudence Emery.

IN THE CAN

ANIMAGE INC.
(418) 692-4188

LES DOUX AVEUX
Drama feature. Shooting began on September 9 and ended on October 9, 1982. Budget of $368,000. In Quebec city. **p.** Gaston Cousineau **p. man.** Danny Chalifour **p. superv.** Bernard Dansereau **sc.** Fernand Dansereau and Dominique Levesque with collaboration of Bernard Dansereau and Florence Bolte. **d.** Fernand Dansereau **ed.** José Heppell **unit pub.** Gaston Cousineau, Christiane Gagnon/Animage Inc. (418) 692-4188. With participation of CFDC and Institut québécois du cinéma.

CINAK LTÉE
(514) 248-3295

LES FLEURS SAUVAGES
A feature film shot in the Eastern Townships (Quebec) for three weeks from June 29 to July 20. Budget : $300,000. **p. & p.man.** Marguerite Duparc **p.sec.** Claudine Fauque **sc. & d.** Jean-Pierre Lefebvre **ed.** Marguerite Duparc **lab. (film & sound) :** Bellevue Pathé Ltée.

HUMUNGUS FILM PRODUCTIONS
(416) 869-1781

HUMUNGUS
Shooting began August 10/1981 and ended September 12. Horror film to be shot in Markham, Sparrow Lake, Toronto (Ontario) with a budget of $1.1M. **p.** Anthony Kramreither **exec. p.** Michael Stevenson **p. man.** Nick Gray **p. superv.** Gwen Iveson **unit man.** Michael McDonald **sc.** William Grey **d.** Paul Lynch

INTERNATIONAL CINEMA CORPORATION
(514) 284-9354

QUEST FOR FIRE
A co-production between Canada and France. Budget $9.5M. Shooting began October 21 1980 in Scotland and Kenya, and it ended on May 16, 1981 in Canada. **p.c.** Cinetrail Inc. **p.** John Kemeny, Denis Héroux, Claude Léger **d.** Jean-Jacques Annaud **film ed.** Yves Langlois **asst.** Glen Berman **sd. ed.** TBA **music** TBA **lab.** Bellevue-Pathé (Montréal) **sd. studio** Bellevue-Pathé (Montreal), Bellevue-Pathé (Toronto) if with Dolby System **pub. rel.** David Novek Associates (514) 284-2113 **dist.** 20th Century-Fox (North America), Orion Pictures (other territories), Christmas release 1981.

NIELSEN-FERNS INTERNATIONAL LTD.
(416) 361-0306

ARK ON THE MOVE
Shooting from March to August 1981 in Madagascar, Maurituis, Jersey (Channel Islands) 13-1/2 hours series for television. **p.c.** Nielsen-Ferns International Ltd. in association with the CBC, Primetime Television, Channel Television, South African Broadcasting Corporation, and the Australian Broadcasting Commission. **exec. p.** Pat Ferns **p.** Paula Quigley **d.** Alastair Brown **location** Maurituis/Madagascar **d.o.p.** Laurence McManus, Paul Warren **sd.** John H. Garwood **location** Jersey (Channel Islands) **d.o.p.** Len Gilday **asst.** Paul Mitchnick **sd.** Aerlyn Weissman **film ed.** Steve Weslak CFE **asst.** Lee Michael Searles **soundmix** Terry Cooke **Narration recording** Tony Rebindaine **orig. music and recording** John Mills-Cockell.

THE WARS
Shooting began May 18 and ended August 3, in Hamilton, Toronto and at the NFB's studio in Montreal. Budget : $3 million. **p.c.** Nielsen-Ferns International and National Film Board of Canada. **exec. p.** Richard Nielsen **p.sup.** Samuel Jephcott **p.man.** Bob Linnel **sc.** Timothy Findley based on his novel "The Wars" **d.** Robin Phillpis **ed.** Tony Lower **asst. ed.** Denis Beaudoin **sd. mixer** Joe Champagne **music** Berthold Carrière **pub.** Linda Shapiro/David Novek Associates (416) 928-3131, Ron Jones/National Film Board, Montreal (514) 333-3422, Toronto (416) 369-4094 with the participation of the CFDC, CBC and Germany's Polyphone Film-used Fernseh GmbH.

LES PRODUCTIONS VENT D'EST
(514) 277-8929

LA TURLUTTE DES ANNÉES DURES
A documentary film shot throughout Quebec from May 7 to June 9, 1981. Budget of $245,000. **p.c.** Les Productions Vent d'Est in association with Cinak Ltée **assoc. p.** Marguerite Duparc (Cinak Ltée) **p. man.** Lucille Veilleux **d.** Richard Boutet, Pascal Gélinas **ed.** Francis Van den Heuvel **asst.** Ginette Leduc **lab.** National Film Board of Canada **sd. studio** TBA **mixer** TBA.

LES PRODUCTIONS YOSHIMURA-GAGNON
(514) 467-1422

LAROSE, PIERROT. ET LA LUCE
Shooting began on July 15 and ended October 7, in the county of St-Hyacinthe (Québec) with an estimated budget of $600,000. **p.** Yuri Yoshimura-Gagnon and Claude Gagnon **p. man.** Yoshimura-Gagnon **prod. ass't & research** Nicole Saint-Jean **p. sec.** Maryse Richard **sc.** Claude Gagnon **d.** Gagnon **ed.** Gagnon **sd. ed.** Louis Dupire **ass't ed.** Petitclerc **lab.** Bellevue Pathé **pub.** Sylvie Tremblay (514) 738-0392.

RSL FILMS LTD.
(514) 931-7155

PARADISE
Shooting began on March 22, 1981 and ended on May 6, 1981. All exteriors filmed in Israel, and the interiors in Canada. **p.** Robert Lantos, Stephen J. Roth **co-p.** Wendy Green **p. superv.** Manon Bougie-Boyer **d.** Stuart Gillard **ed.** Howard Terril **asst.** Rit Wallace **music** Paul Hoffert **lab.** Sonolab Inc. **dist.** Vivafilm (Quebec), Avco Embassy (Canada, U.S.A., & world sales agent) **date of release:** beginning of Fall.

SEAGULL/BRADY PRODUCTIONS LTD.
(514) 844-9444

TILL DEATH US DO PART
The Shooting of that comedy mystery began on August 26 and ended September 13, in and around the Montreal area. **exec. p.** David Brady **p.** James Shavick, Lawrence Hertzog **assoc. p.** Peter Jobin **p. man.** Danny Rossner **p. coord.** Kathy Wolf **exec. in charge of prod.** Julian Marks **p. acct.** Kay Larlham **ass't to p.** Karen Gruson **p. ass't** Yaniko Palis **sc.** Peter Jobin, Timothy Bond **d.** Bond **lab.** Bellevue Pathé **pub.** Mark Lalonde/David Novek Associates (514) 284-2113 with the participation of the CFDC.

Humungus *(cont. from p. 4)*

producers. Despite much criticism from some of the union's members, Suzanne De Poe of the ACFC said the union decided against working the shoot "because during our discussions, they said the budget was all in at $1.2 million and... the deal they offered our technicians was just unacceptable."

Kramreither told Cinema Canada that the original budget of the film was based on a private financing arrangement that did not go through, and that the production was forced to go with a public offering, costing an additional $800,000.

The *Humungus* shoot wrapped in September and has a distribution-world sales agreement with Avco Embassy Pictures for all territories but Canada. Paul Lynch directed.

In the West, it's always . . .
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ALPHA CINE SERVICE
916 DAVIE STREET VANCOUVER, B.C. V6Z 1B8
(604) 688-7757

BOX OFFICE

GROSSES

TITLE origin language distributor	Date of release	Number of weeks	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	CUMULATED GROSS
CURRENT GROSSES			*September 17*		*September 24*		*October 1*		*October 8*		
BODAS DE SANGRE (NOCES DE SANG) *spain - spanish with french sub/titles - prima films*	9/25	2	–/–	–	–/–	–	Mtl/1	6,693	Mtl/1	7,246	13,939
L'HOMME DE FER (MAN OF IRON) *poland - polish with fr. & eng. s/t. - cimadis inc.*	9/18	3	–/–	–	Mtl/1	10,500	Mtl/1	9,500	Mtl/1	8,000	28,000
LIGHT YEARS AWAY (LES ANNEES LUMIERE) *switzerland - french - prima films*	8/21	7	Mtl/1	5,467	Mtl/1	5,910	Mtl/1	5,325	Mtl/1	4,895	51,816
POSSESSION *poland - french - france films*	8/28	6	Mtl/1	6,000	Mtl/1	4,500	Mtl/1	3,300	Mtl/1	2,700	36,800
SALO et les 120 JOURNEES DE SODOME *italy - french - productions karim*	10/1	1	–/–	–	–/–	–	–/–	–	Mtl/1	35,692	35,692
LES UNS ET LES AUTRES *france - french - l.n. films*	9/1	5	PQ/2	45,331	PQ/2	47,163	PQ/2	42,541	PQ/2	38,519	244,174
NATIONAL OVERVIEW			*August 15*		*August 22*		*August 29*		*September 5*		
AN AMERICAN WEREWOLF IN LONDON *u.s.a. - english - universal*	8/21	2	–/–	–	–/–	–	5/17	210,177	6/18	196,199	406,376
AN EYE FOR AN EYE *u.s.a. - english - avco embassy*	8/14	3	–/–	–	1/7	121,472	1/7	61,053	2/11	100,399	282,924
ARTHUR *u.s.a. - english - warner brothers*	7/17	7	6/19	224,460	6/19	215,766	6/18	168,527	6/19	195,925	1,562,250
BLOW OUT *u.s.a. - english - ambassador*	7/24	6	4/7	90,138	6/7	65,491	5/12	72,061	5/11	64,591	429,775
BODY HEAT *u.s.a. - english - warner brothers*	8/28	1	–/–	–	–/–	–	–/–	–	1/1	48,345	48,345
CALIGULA *u.s.a. - english - films mutuels/roke international*	2/20	28	2/2	48,320	2/2	55,363	2/2	48,126	2/2	46,277	1,281,503
CANNONBALL RUN *u.s.a. - english & french - 20th century-fox*	6/19	11	5/8	53,775	4/4	28,708	4/4	23,442	4/10	114,221	2,716,716
DEADLY BLESSING *u.s.a. - english - united artists*	8/14	3	–/–	–	2/7	89,415	3/10	86,400	5/13	103,842	279,657
DRESSED TO KILL (PULSIONS) *u.s.a. - french - cinépix*	7/24	6	1/4	40,143	1/4	37,572	1/3	15,058	1/3	17,918	197,030

EMPIRE STRIKES BACK *u.s.a. - english & french - 20th century-fox*	7/31	4	6/28	239,017	6/15	122,648	6/10	57,438	4/6	38,117	872,924
ENDLESS LOVE *u.s.a. - english - universal*	7/17	7	5/11	112,183	5/11	97,463	5/9	70,257	6/9	70,746	764,602
ESCAPE FROM NEW–YORK *u.s.a. - english & french - new world mutual*	7/10	8	4/8	63,302	4/8	60,590	1/1	19,215	2/7	83,655	715,583
EYE OF THE NEEDLE *u.s.a. - english - united artists*	7/24	6	6/8	116,594	6/9	117,936	6/9	96,598	6/9	96,745	739,304
FIRST MONDAY IN OCTOBER *u.s.a. - english - paramount*	8/21	2	–/–	–	–/–	–	6/8	97,144	6/8	78,657	175,801
FOR YOUR EYES ONLY *united kingdom - english - united artists*	6/26	10	6/17	154,564	6/16	148,839	5/13	106,694	5/12	108,648	2,850,171
FOUR SEASONS *u.s.a. - english - universal*	5/22	15	5/6	39,502	5/6	40,651	4/5	24,756	4/4	22,492	1,975,603
HEAVY METAL *canada - english - columbia*	8/7	4	5/14	292,294	5/19	237,618	5/13	132,763	6/10	131,343	794,018
HISTORY OF THE WORLD, part one *u.s.a. - english - 20th century-fox*	6/12	12	4/8	43,698	2/5	28,120	2/3	14,087	1/1	3,446	2,012,788
ON THE RIGHT TRACK *u.s.a. - english - 20th century-fox*	7/10	8	2/10	54,690	3/8	74,968	5/9	101,229	5/12	99,725	570,392
POLYESTER *united kingdom - english & french - vivafilms*	7/31	5	1/5	26,672	1/6	32,961	1/5	13,709	1/3	6,015	118,875
PRINCE OF THE CITY *u.s.a. - english - warner brothers*	8/28	1	–/–	–	–/–	–	–/–	–	1/1	40,083	40,083
RAIDERS OF THE LOST ARK *u.s.a. - english - paramount*	6/12	12	6/10	362,224	6/10	360,119	6/9	266,902	6/10	333,179	4,494,388
SCANNERS *canada - french - films mutuels*	8/14	3	–/–	–	1/5	53,734	1/4	39,688	1/5	20,143	113,565
S.O.B. *u.s.a. - english - paramount*	7/3	9	2/2	12,661	2/2	10,884	2/4	14,867	2/2	8,018	531,461
STRIPES *u.s.a. - english - columbia*	6/26	10	6/18	152,619	6/16	146,582	6/14	115,251	6/14	119,739	2,462,555
SUPERMAN, part two *u.s.a. - english & french - warner brothers*	6/19	11	6/20	177,430	6/21	220,677	5/21	159,907	6/18	122,798	3,859,361
TARZAN, THE APE MAN *u.s.a. - english - united artists*	7/24	6	6/17	241,017	6/20	172,196	6/16	98,474	6/10	62,028	1,134,081
UNDER THE RAINBOW *u.s.a. - english - warner brothers*	7/31	5	3/8	84,488	6/14	170,351	6/17	126,142	6/12	77,338	538,028
VICTORY *u.s.a. - english - paramount*	7/31	5	6/15	142,919	5/13	124,683	5/12	72,435	5/10	65,425	585,986
WOLFEN *u.s.a. - english - warner brothers*	7/25	6	5/9	79,513	6/9	79,585	6/8	55,770	4/5	34,742	418,098

● The figures in the NATIONAL OVERVIEW are the box-office grosses, compiled from individual theatres in the six major Canadian cities: Montreal, Toronto, Winnipeg, Calgary, Edmonton and Vancouver. When figures from cities other than these six keys are used, it is indicated by an asterisk (*). Figures are given separately for each week in the time-frame covered, and the accumulated gross is given from the date of release to the last week in the current chart. CURRENT GROSSES are given, when available, on Canadian films, and usually cover a period which is more recent than that in the National Overview. Slots marked -/- indicate the film did not play during that week.

National Film Board of Canada

Office national du film du Canada

NFB NEWS

NFB SHINES AT BIJOU AWARDS

The NFB has 22 nominations at this year's Canadian Short Film and Television Awards: 11 in outstanding production categories, 10 in awards of achievement and 1 nomination for the Nielsen-Ferns International First Production Award. The nominations represent a wide range of Film Board excellence – documentary shorts, documentaries over 30 minutes, animated films – as well as craft achievement in directing, editing, writing, and music composition. The nominations also reflect the success of the Board's Regional Production Program. Six of the films in competition were made in the NFB's regional production offices and were directed and/or produced by independent filmmakers.

"Naufragés du quartier" directed by Bernard Longpré

Robert Fresco's "Steady as She Goes"

The nominations are:

Outstanding Documentary Under 30 min.
Laughlines; dir. Zina Heczko, Franco Battista; prod. Derek Lamb and David Verrall.
Nose and Tina; dir. Norma Bailey; prod. Wolf Koenig.
Steady as She Goes; dir. Robert Fresco; prod. Sharon Lee Chapelle (Ontario Region Production).

Outstanding Documentary Over 30 min.
Challenger: An Industrial Romance; dir. and prod. Stephen Low.
The Last Days of Living; dir. Malca Gillson; prod. Tom Daly.
The Lost Pharaoh – The Search for Akhenaten; dir. Nicholas Kendall; prod. Tom Daly, Nicholas Kendall (Ontario Region Production).

Outstanding Instructional
Class Project: The Garbage Movie; dir. Martin Defalco; prod. Mark Zannis
Estuary; dir. Don White; prod. Peter Jones (Pacific Region Production).

Oustanding Animation
Getting Started; dir. Richard Condie; prod. Jerry Krepakevich (Prairie Region Production).
Les Naufragés du quartier/ One Way Street; dir. Bernard Longpré; prod. Robert Forget.
Premiers jours/Beginnings; dir. Clorinda Warny; prod. Gaston Sarault.

Awards of Achievement Categories:

Outstanding Cinematography in a Documentary
Robert Fresco for *Steady as She Goes*
Doug McKay for *Estuary*

Oustanding Direction in a Documentary Production
Norma Bailey for *Nose and Tina*
Nicholas Kendall for *The Lost Pharaoh*
Robert Fresco for *Steady as She Goes*

Outstanding Editing in a Documentary Production
Robert Fresco for *Steady as She Goes*

Outstanding Original Music Score
Larry Crosley for *The Lost Pharaoh – The Search for Akhenaten*
Roger Deegan for *China Mission* (A Northwest Studio Production)

Outstanding Non-Dramatic Script
Donald Brittain for *The Lost Pharaoh*
Gail Singer for *Loved, Honoured and Bruised* (Prairie Region Production).

Steady as She Goes has been nominated for the Nielsen-Ferns International First Production Award.

"The Last Days of Living" directed by Malco Gillson

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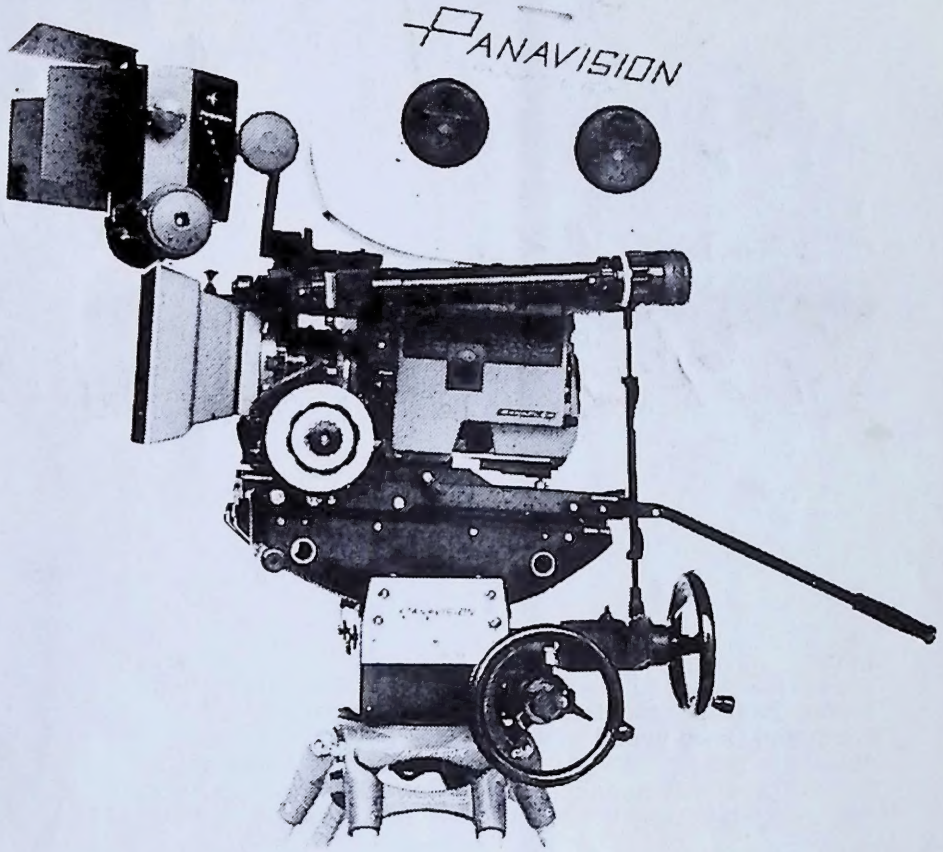

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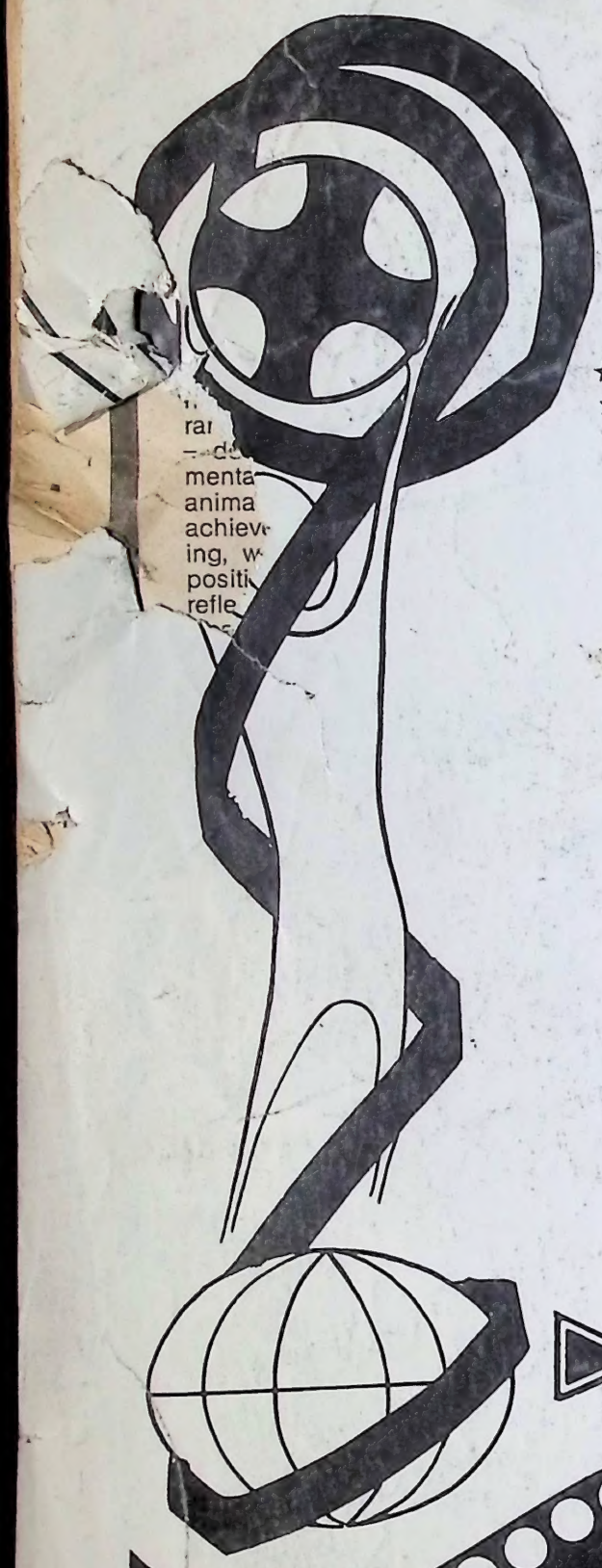
THE GREAT SHORTS



The Great Shorts!
CONFERENCE — WORKSHOPS
Registration Fee: $15.00 per day
No pre-registration required
Headquarters: Holiday Inn
Office: Room 301
Filmmart - Videomart:
Rooms 112, 114, 116.
Canadiana Room, Salon 1.

The Yorkton International Short Film and Video Festival

FRIDAY, NOV. 6

9:00 A.M. - 10:00 A.M. Conference registration - "The Great Shorts"
10:00 A.M. - 12 Noon "Documentation of Productions" - Jacqueline Brodie - Department of Communications - Film Festivals Bureau - Participants are asked to bring documentation of their productions
10:30 A.M. Coffee Break
12 Noon - 1:30 P.M. Chamber of Commerce Luncheon - Parkland Agriplex - Al Waxman guest speaker - open to all festival participants (Tickets available)
1:30 P.M. - 3:00 P.M. "New Delivery Technology" - Sandra Gathercole, Ottawa
3:00 P.M. - 3:15 P.M. Coffee Break
3:15 P.M. - 4:30 P.M. "Advertising Your Productions" - Earl Weiner, Filmworld, Toronto.

SATURDAY, NOV. 7

8:30 A.M. - 10:00 A.M. Conference registration - "The Great Shorts"
10:00 A.M. - 11:00 A.M. "Provincial Film Policies" - Dr. Jerry Ezekiel - Alberta Culture, Edmonton
11:00 A.M. - 12 Noon "Production Trends in the West" - Bill Nemtin - Simon Fraser University, Burnaby, B.C.
12 Noon - 1:15 P.M. Luncheon - Guest Speaker - Gilles Cloutier - Associate Director Canadian Conference of the Arts, Ottawa. (Tickets available)
1:30 P.M. - 4:30 P.M. "Film vs Video" - Panel Discussion - Chairperson - Jean Lefebvre or Ches Yetman

Film Panel	Video Panel
Sandra Gathercole	Al Waxman
Dr. Jerry Ezekiel	Bill Nemtin
Marilyn Lightstone	Gilles Cloutier

Free Screenings Nightly

NOVEMBER 2 — 8, 1981